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A CATALOGUE RAISONNÉ

OF THE

WORKS OF THE MOST EMINENT DUTCH PAINTERS OF THE SEVENTEENTH CENTURY

MACMILLAN AND CO., LIMITED
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TORONTO

A Catalogue Raisonné

OF THE WORKS OF THE

Most Eminent Dutch Painters of the Seventeenth Century

Based on the Work of

JOHN SMITH

BY

C. HOFSTEDE DE GROOT

[WITH THE ASSISTANCE OF W. R. VALENTINER, KURT ERASMUS, AND KURT FREISE]

TRANSLATED AND EDITED BY

EDWARD G. HAWKE

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PREFACE

Jacob van Ruisdael, Meindert Hobbema, Adriaen van de Velde, and Paulus Potter, with their pupils and imitators, are the masters who have been treated in this volume on the same principles as the masters whose works found admission to the three preceding volumes. For the fifth volume the works of Gerard ter Borch, Caspar Netscher, Pieter van Slingeland, Gottfried Schalcken, and Eglon Hendrik van der Neer have been described, and Rembrandt and Nicolaes Maes have been taken in hand for the sixth volume.

The critical notice of the second volume by E. W. Moes, in the *Monatshefte für Kunstwissenschaft*, iii. (1910), vols. viii. and ix. pp. 348 *seq.*, has again provided me with many notable corrections, which will find suitable consideration in the supplement to be published at the end of this series. Other corrections, for which the critic fails to give his authority, I must regard with reserve, because a careful examination of a large number of his statements have shown me that his assertions, as in his criticism of the first volume, far too often lack any foundation in fact. I have been constrained to point out these mistakes in an article entitled "A Defence," attached to the *Monatshefte* for December 1910. I must therefore ask those who consult my book, and who have seen the critical notice by Moes, to refer to this article.

I am indebted to my friend O. Nottebohm of Antwerp, in regard to the second half of this volume, and to the

succeeding volumes now in preparation, for numerous extracts from the sale-catalogues, with purchasers' names and prices, which are in his possession. I must accord him hearty thanks for these.

I must not await the appearance of the supplement in order to correct a mistake of importance which crept into the third volume through my too ready acceptance of information given to me. The history of "The Laughing Mandoline-Player" (Hals 82) is correctly stated as follows :

> A modern copy is in an English private collection.
>
> Exhibited at the Royal Academy Winter Exhibition, London, 1891, No. 72 ; and in Paris, 1911, No. 55.
>
> *Sale.* — Capello, Amsterdam, May 6, 1767 (Terw. 587), No. 28 (58 florins).
>
> In the collection of Count Bonde, Stockholm ; sold to the London dealer Martin Colnaghi (for 2500 francs).
>
> In the possession of the London dealer Wertheimer.
>
> In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.
>
> In the possession of the London dealer Gooden, London, 1896.
>
> In the possession of the London dealer Martin Colnaghi.
>
> In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 19.
>
> In the collection of A. V. Picard, Paris.

In this volume Dr. Kurt Erasmus has prepared for the press the whole of the Jacob van Ruisdael section, and he has revised and finished the M. Hobbema and Adriaen van de Velde sections, which were commenced by Dr. W. R. Valentiner. The revision of the Paulus Potter section is the work of Dr. Kurt Freise.

C. HOFSTEDE DE GROOT.

's GRAVENHAGE,
July 1911.

other portrait, which Dr. Hofstede de Groot had not described. The details of the two pictures are therefore set out here.

The picture described by Dr. Hofstede de Groot (Frans Hals 304):

304. **PORTRAIT OF A MAN.** B. 38; M. 95.—Half-length; in a painted oval. He faces three-quarters right and looks at the spectator. His right hand is on his breast; in the left hand are his gloves. He has grey hair, a moustache and side-whiskers. He wears a broad-brimmed black hat, a black silk coat, a cloak of the same material hanging round both shoulders, and a ruff. [Pendant to 379.]

Signed on the right with the monogram, and inscribed "ÆTAT SVÆ 50 (and under this) AN 1635"; canvas, 34½ inches by 26½ inches.

Exhibited at Vienna, 1873, No. 158.

Sales.—Amsterdam, June 21, 1797, No. 90 (20 florins, with pendant, Aiman).

Lippmann von Lissingen of Vienna, Paris, March 16, 1876, No. 21.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 49.

In the collection of the late Maurice Kann, Paris.

The picture not described by Dr. Hofstede de Groot (which may for convenience be numbered Frans Hals 304*a*):

304*a*. **Portrait of a Man.**—Half-length. He faces three-quarters right, and looks at the spectator. His raised left hand is half-gloved. He has curly grey hair and a slight moustache. He wears a broad-brimmed black hat, a black figured-velvet cloak, and a broad white collar. In the right-hand top corner is a coat-of-arms; or, three ox-heads sable. The same coat-of-arms occurs in the portraits of Balthasar, Isabella, and Joseph Coymans (168, 181, 169). [Regarded as a pendant to 417.]

Signed on the right with the monogram, and inscribed "ÆTA SVÆ 52 (and under this) 1644"; canvas, 27½ inches by 33 inches.

Mentioned in the *Burlington Magazine*, November 1909, vol. xvi. p. 109, where the sitter is identified as Joseph Coymans (*see* 169).

Exhibited at the National Loan Exhibition, London, 1909, No. 36, by Messrs. Duveen.

Bought by James Carnegie in October 1850, from the London dealer Forest, according to an inscription on the back.

In the collection of the late Maurice Kann, Paris; bought by the London dealers Duveen with 303, 417, and other pictures.

In the possession of the London dealers Duveen.

Mr. D. S. MacColl kindly draws attention to the fact that Hals 291, "The Laughing Cavalier," is not signed, and is on canvas, not on panel.

Paulus Potter—

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SECTION XIII

JACOB VAN RUISDAEL

JACOB VAN RUISDAEL was born at Haarlem in 1628 or 1629, and died in that town in March 1682. He was buried on March 14 as a pauper. His father Isack was a frame-maker, and, as is shown by references to his pictures in seventeenth-century inventories, he practised painting at least as a subsidiary profession, though no pictures which can be definitely attributed to his hand have as yet been discovered. Jacob may have had his first lessons from his father, but he probably soon went as a pupil to his uncle, the meritorious Salomon van Ruysdael, who had a son of the same name and almost of the same age. He inclined less than did his cousin to the style of his uncle, and soon came under the influence of another Haarlem landscape-painter named Cornelisz Vroom, son of Hendrik Cornelisz Vroom the sea-painter. There is a great similarity between the rare works of this highly gifted artist and Ruisdael's youthful pictures of the years 1646-9, in the careful and almost laboured treatment of foliage and of the ground with its details. There is also an affinity between Ruisdael's work and the pictures of a Haarlem painter of about the same age who has lately been brought into prominence again, namely, Gerrit van Hees, who was probably a fellow-pupil with Ruisdael under Vroom, and by whom there are dated pictures from 1650 onwards. Indeed, recently in the Maurice Kann sale a characteristic work by Van Hees was sold and paid for as a Ruisdael.

Ruisdael lived till about the middle of the fifties (1655) at Haarlem, and then migrated to Amsterdam, where he obtained civic rights in 1659. Shortly before his death he returned poor and sick to his birthplace, and died there in the poorhouse.

Ruisdael also travelled. Places on the North Sea coast, from Egmond to The Hague, are to be recognised in the pictures that survive. Schiedam is mentioned in a sale-catalogue. The Zuyder Zee coast near Naarden, the castle of Kronenburg on the Vecht, and that of Loevestein at the junction of the Maas and the Waal also occur; and there is a famous picture (105) in the Rijksmuseum of the stately wind-mill at Wijk bij Duurstede, in the neighbourhood of which one may find the precise spot from which the picture was painted. Again, near the castle of Bentheim

one can even now trace without difficulty the places from which Ruisdael must have made the studies for his pictures. There seems no doubt that Ruisdael must at least have penetrated into the outlying hill-regions of Germany, the Teutoburger Wald, or the well-watered valleys, not in his day defaced by factories and smelting-works, of Mark and Berg. The traveller who carries reproductions of Ruisdael's pictures with him to these districts will find there many of the painter's subjects. Only one must try to imagine the country as it was when it had fewer inhabitants and more woods, and when the streams were not embanked; and one must remember that Ruisdael usually took up his point of view rather near to the composition which he meant to paint, so that the hills seem higher and the streams wider than they really are. This tendency to exaggerate the proportions, which can be demonstrated in such cases as that of Bentheim, where the scenes may be identified, was characteristic of the period, and may be noticed in other painters. It arose partly from a desire to increase the romantic charm of his subjects for the benefit of the admirers of his pictures who themselves lived in a flat country, and partly, too, from his liking for the very popular northern landscapes by Allaert van Everdingen, who knew the mountains of Scandinavia from personal observation, and who exercised an unmistakable influence upon his younger countryman. It appears that these mountain scenes were at that time much more sought after than the homely subjects from the painter's own country, which are valued most highly by our generation.

Yet Ruisdael's mountain subjects have their distinctive charm and picturesque qualities. They need only be compared with similar works by Van Everdingen, his predecessor, or by Van Kessel, his imitator, for this to become apparent. Ruisdael is superior to these painters in every respect, in the treatment of the foaming water, the foreground, and the superb giants of the forest, in poetic feeling, in romantic association, and in richness of invention, and his works of this kind, although seldom if ever dated, are rightly assigned to the period of his maturity, from about the year 1660 onwards.

The genuinely Dutch scenes which have come down to us from Ruisdael's hand consist of distant views, panoramic in style, from the dunes near Haarlem, coast-scenes and sea-pieces, views of town-streets, winter scenes, and, finally, the large group of wood and meadow landscapes, with or without buildings, streams, figures, and animals. As Ruisdael was not in any special sense a figure- or animal-painter, the figures and animals, if they assume any prominence, are usually inserted by another hand—in the earlier Haarlem period by N. Berchem, Ph. Wouwerman, or A. van Ostade, and in the later Amsterdam period by Adriaen van de Velde or Johannes Lingelbach. But the most attractive and most harmonious pictures are those in which Ruisdael himself painted modest figures. No other painter understood as he did what accorded best with the sentiment of the landscape. The pictures of wood and meadow are derived from the sandy country of Holland, from the Gooiland lying to the east of Amsterdam, and also from the provinces of Utrecht, Gelderland, and Overijssel. In those districts were the forest giants with lofty trunks, the workshops and water-mills, as well as the hills and the marshy pools in woods. The

dunes are, in contrast to these, characterised by low bushes which have been bent in a particular direction and stunted by the strong south-west winds. A typical example of these is the landscape (890) in the Louvre, where the church of Haarlem is seen in the distance.

Ruisdael's views of town-streets are few in number, and are not among his happiest productions. Neither in colour nor treatment nor in construction do they attain the standard reached by others in this field in Holland.

It is otherwise with the winter scenes, which are all genuinely Dutch subjects with snow-covered houses. Some, indeed, have become black through the darkening of the pigments, but others, in delicacy of tone and accuracy of observation, must be counted among the best works of the whole Dutch school (*see*, for instance, 1002 and 1005).

Among the coast-scenes and sea-pieces, strictly so called, there are also some most notable masterpieces, such as the precious "View on the Shore at Scheveningen" (927) in the National Gallery, London, and Lord Northbrook's "Sea-piece: the Y on a Stormy Day" (959). It may be said without exaggeration that such pictures as these may be ranked with the best that professional sea-painters have produced. Ruisdael's seas are always rough, and viewed under a dark and stormy sky. Time has darkened them, thus increasing the gloomy effect. A few little vessels struggling against the elements introduce a dramatic element into the compositions.

The pictures by Ruisdael which are most highly valued to-day are the panoramic views from the dunes of Overveen with the bleaching-grounds in front and the town of Haarlem with its great cathedral church in the distance.[1] Clouds pass over the sun and cause a play of light and shadow on the meadows, fields, and cottages. There is a great expanse of sky. One sees for miles across the plain, as far as the Haarlemer Meer. The details are handled with loving care—especially the long strips of linen drying in the meadows, the many wind-mills with white sails, the tiled roofs, the bushes, and the hilly ground in front. Such pictures give an admirable representation of the distinctive Dutch landscape. Akin to these are similar scenes with the ruins of Brederode, the village of Beverwijk, and so forth.

We have now in a few words indicated the numerous kinds of subject-matter which Ruisdael's art embraced, and have seen how universal was his genius in this direction. It remains to touch briefly on some other qualities of his art.

Ruisdael never painted a hot day. He always has the sky covered with clouds, through which the sun's rays penetrate here and there, producing a definite beam of sunshine, and an effect of light and shade such as may be noticed in the work of a painter of interiors where the sunlight enters the room through a little window. The sun, as a rule, is high in the sky. Ruisdael rendered no special effects of sunrise or sunset, or of approaching darkness.

Ruisdael painted the transition from summer to winter, or the reverse,

[1] Unfortunately it has turned out, while this volume has been passing through the press, that the picture described under No. 60—as to the authenticity of which the author was long in doubt—cannot after careful examination claim to be an original, and must be struck out of the list.

as rarely as he painted the change from day to night. His foliage is always fully grown. It has either the fresh tone of early summer, or the dark hues, already mingled lightly with brown and yellow, of summer at the full—an effect heightened by the darkening of the pigment in the course of centuries. The breadth of tone at which Jan van Goyen and Salomon van Ruysdael in his early period had aimed was for Ruisdael an outworn convention. Everything in his work tends to bring out strongly the local colour. A sunlit sandhill and a red brick wall are favourite incidents in many of his pictures, as well as the glittering white stems of beeches and firs and birches which stand in a spot that attracts the eye, or have been felled and lie on the ground.

Many pictures, representing places which may still be recognised—such as Haarlem, the Dam at Amsterdam, and Wijk bij Duurstede—enable one to prove Ruisdael's truth to nature in his landscape. But other pictures, such as that of the Jewish burying-ground at Ouderkerk on the Amstel transferred into a rocky landscape (219), prove his imaginative power. In truth, Ruisdael's art consists of that combination of truth to nature and of imagination which has made him the greatest landscape-painter of Holland, and has caused his pictures to rank, at all times, among the most admired treasures of this art.

In his youth Ruisdael etched a few plates. The subjects are the same as those of his early pictures, and are rendered in the same careful and laboured manner.

His drawings, usually in crayon, are simple studies for his painted compositions, with which they coincide in treatment. The landscape-painters of the eighteenth century have much on their conscience in respect of the drawings which, even in the most famous collections of our time, pass under the name of Ruisdael. A. Blooteling engraved on copper some elaborate drawings which Ruisdael made to illustrate the growth of Amsterdam about the year 1660.

Reference has been made to the painters who adorned Ruisdael's landscapes with figures. Ruisdael himself painted landscape backgrounds for a few portraits by Van der Helst, and for some pictures of game and poultry by Jacomo Victors and Johannes Vonck.

PUPILS AND IMITATORS OF JACOB VAN RUISDAEL

Ruisdael's kinsmen were either his artistic forerunners or his contemporaries. As they all had the same family name, their signatures have been mistaken for his, or have been fraudulently altered into his by changing or removing the initial letter of the Christian name. This caused great confusion, which was only cleared up during the last quarter of the nineteenth century. The kinsmen who claim attention were Jacob van Ruisdael's father Isack, his uncle Salomon, and his cousin Jacob, Salomon's son.

Isack van Ruisdael flourished at the beginning of the seventeenth century. As has been said above, he was first regarded as a painter, and

then, on the strength of documentary evidence, was dismissed as a mere frame-maker. Finally, it was discovered after all that contemporary inventories mentioned pictures of his, proving that, outside his ordinary trade as a frame-maker, he must at least have practised the art of painting to eke out a living. It is usual to attribute to him—though without any proof—a few not very remarkable landscapes, signed "I. v. R." The best known of these is in the Kaiser Friedrich Museum, Berlin, No. 901 D; it is a woodland scene, in a greenish-grey tone, and displays little artistic character.

The numerous landscapes by SALOMON VAN RUYSDAEL (1600-1670) should not be confused with those of his nephew, for they are entirely different in every respect. They are only mentioned here because, at a time when the name of their painter was completely obscured by that of the famous Ruisdael, Salomon's signature was transformed by the erasure or alteration of the S into that of his nephew Jacob. The transformation is, however, at once detected if one remembers that Salomon and his son Jacob spelt the family name regularly "Ruysdael" with a y, while the signature of his nephew, the great Jacob, is—with a very few and therefore suspicious exceptions—always spelt "Ruisdael" with an i.

The third painter in the family, JACOB SALOMONSZOON VAN RUYSDAEL (1635-81), was in the main a pupil and imitator of his father Salomon, especially of the works of his mature and late period. In his later years Salomon liked to paint in strong tones landscapes without water, in which fine old oaks stand out one by one amid bushes, or pictures of travellers at an inn, shepherds with their flocks, foraging parties or robbers. His son inherited from him a preference for strong local colour in the hills, the figures, foliage and sky; he, too, delighted in painting with much care the giants of the forest. But in regard to accessories Jacob, Salomon's son, was usually content with large or small groups of reddish-brown cows, by the peculiar drawing of which his hand is most easily recognised.

Ruisdael's predecessor, CORNELIS VROOM (1600-1661), was unlucky in being eclipsed by his better-known and more prolific father H. C. Vroom, who was in his day a famous painter of sea-pieces and of naval battles. There was a time when no one knew of the existence of a landscape-painter called Vroom. If his signature in small capitals was found on a landscape, the last three letters were often erased and the "VR" which remained was represented as a signature of Jacob van Ruisdael. For this reason there are now few signed pictures by this artist, who was highly gifted but produced little. His masterpiece hangs in the Schwerin Gallery, No. 1099; it is more closely related to a good Dubois than to a Ruisdael. His other pictures, in the museums at Dresden, Mannheim, Copenhagen, and elsewhere, show in their small and restless handling a certain resemblance to the youthful work of Jacob van Ruisdael.

The work of GUILLIAM DUBOIS (before 1646-80) was at one time very often confused with that of Ruisdael. At Bridgewater House a picture of his (No. 266) still bears Ruisdael's name. Dubois was less gifted and less many-sided than Ruisdael. He painted his trees, figures,

and clouds according to a set pattern, and his pictures are thus easily distinguished. His green has a decidedly blue shade.

GERRIT VAN HEES, who flourished in the second half of the seventeenth century, had become entirely forgotten when, about thirty years ago, attention was called to his fully signed picture in the Houck collection at Deventer, which is now in the Haarlem Museum. He did not deserve this fate. He painted pictures like the famous "Landscape with the Planks" in the Vienna Academy (No. 893), and most of his unsigned pictures are generally sold as the work of Ruisdael or Hobbema, from which they are not readily distinguished. It is difficult to describe them briefly. It must suffice to mention specially typical works by Van Hees, in the Rennes Museum, which is signed in full; at Lille; in the Thayer collection, Boston; in the Delaroff collection, St. Petersburg; in the Pacher collection, Vienna; in the collection of Sir Audley Neeld, Grittleton House; and in the S. B. Goldschmidt sale, Berlin, with many others.

The last painter of the group of predecessors and contemporaries who must be named here is ALLAERT VAN EVERDINGEN (1621-75). In his northern hill-landscapes with torrents and waterfalls he served as a model for Ruisdael. It is still an open question whether Ruisdael himself saw such scenes in nature, or whether he took the motive from the elder man and then varied it according to his own impressions, perhaps gained in visits to Berg and Mark across the Rhine. Everdingen's pictures are as a rule more uniform, and more sketchy and less full of detail than those of Ruisdael.

Among Ruisdael's own pupils, MEINDERT HOBBEMA (1638-1709) stands far above all the rest. But as his work is treated separately in the next section, he need only be mentioned here.

JAN VAN KESSEL (1641 or 42–79) was, for the most part, a slavish imitator of Ruisdael's panoramic landscapes, waterfalls, and views of towns. His work is more sketchy in detail, and the contrasts of light and shade are harder. He is in some ways attractive when he follows his model very closely, but even then he remains an imitator, as in his landscape at the Rotterdam Museum. Van Kessel, besides copying Ruisdael, also imitated A. van Everdingen and the elder JOHANNES VERMEER of Haarlem (after 1600-1670), especially Vermeer's distant views over the plain of Haarlem, which in their turn were strongly influenced by Ruisdael. These landscapes by Vermeer may be distinguished externally from similar works by Ruisdael in that, almost without exception, they have in one corner or the other of the foreground a dune in shadow projecting upwards into the scene and serving as a contrast to the rest of the composition. Vermeer's work has less variety, too, in colour and in the distribution of earth and sky, hill and cloud.

Half a dozen painters like CORNELIS DECKER (before 1643-78) and his less well-known namesake JAN DECKER (who was at work 1640-60), ROELOF (1631–after 1681) and MICHIEL VAN VRIES (who flourished in the second half of the seventeenth century), SALOMON (before 1650-1702) and JILLES ROMBOUTS (who flourished in the second half of the seven-

A CLASSIFIED SUMMARY OF THE CONTENTS

Note.—Through a mistake in the paging of the descriptive entries, some of the sections here systematically arranged have been printed in a different order.

I. Biblical Scenes and Saints in Landscapes, 1-4.

II. Landscapes, 5-1075*a*.

A. Scenes identified[1] [*see also* B. 10], 5-105.

B. Scenes unidentified, 106-1075*a*.

1. Landscapes with buildings, 145-197*b*; 746-875.

a. Landscapes with towns, villages, farms, and country-houses, 789-875.

b. Landscapes with castles, monasteries, churches, ruins [*see also* B. 4], 746-788*a*.

c. Landscapes with mills, 145-197*h*.

α. With water-mills, 145-171*a*.
β. With wind-mills, 172-193.
γ. With mills undescribed, 194-197*h*.

2. Landscapes with cornfields, 106-144.

3. Woodland scenes, 440-655.

a. With water, 440-604.
b. Without water or with no mention of water, 605-655.

4. Landscapes with waterfalls, 198-439.
5. River landscapes, 656-729.

a. With bridges and sluices, 656-679*a*.
b. With fishermen and boats, 680-698.
c. With bathers, 699-702.
d. Miscellaneous and undescribed, 702*a*-729.

6. Landscapes with water undescribed, 730-745.
7. Dune landscapes, 876-920.
8. Coast scenes, 921-937*b*.
9. Sea-pieces, 938-984*f*.
10. Winter scenes, 985-1031*c*.
11. Night-pieces and moonlight scenes, 1032-1034.
12. Landscapes that cannot be classified, 1035-1042.
13. Landscapes imperfectly described, 1042*a*-1063*g*.
14. Landscapes undescribed, 1063*h*-1075*a*.

III. Pictures undescribed, 1075*b*-1075*f*.

[1] In a sub-section devoted to Haarlem all the views of bleaching-grounds near Haarlem are brought together, even if the town itself is not seen in the landscapes and not specially mentioned.

CATALOGUE RAISONNÉ

1. **Landscape, with the Finding of Moses.**—On the left are the outskirts of a wood, with a thicket and tall trees. In a clearing in the foreground is Pharaoh's daughter, surrounded by numerous handmaidens, one of whom draws the rush basket from the river which fills the right-hand side of the picture. In the far distance are the towers and houses of a town.

Panel, 16 inches by 20 inches.

Sale.—Ittenbach, Cologne, November 8, 1898, No. 98.

2. **The Adoration of the Shepherds.**—A landscape by night. At one side is the stable at Bethlehem, in which is the Virgin with the Child and shepherds adoring.

Canvas on panel, 16 inches by 13 inches.

Sales.—N. Doekscheer, Amsterdam, September 9, 1789, No. 39 (33 florins, Wubbels).
Amsterdam, July 13, 1790, No. 94 (19 florins).

3. **Jesus and the Two Disciples going to Emmaus.**—In the centre is a mountain valley stretching away into the distance. On one side of it are rocks and trees; on the other side is a very lofty hill covered with trees, underwood, and moss. An old castle with pointed turrets stands on a peak; a path leads from the interior of the courtyard down over very rough masses of rock and through underwood brightly illumined by the sun. In the corner is the almost invisible figure of a shepherd with sheep. In the centre is Christ with the two disciples going to Emmaus.

Canvas, 35½ inches by 54 inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. A73.

4. **St. Roch in a Landscape.**

Signed; canvas, 18 inches by 22 inches.

Sale.—Versailles, January 20, 1875, No. 5 (500 francs).

5. **The Town of Alkmaar.**—In the background of a fine dune landscape. Attractive and sunny.

Canvas, 17 inches by 16½ inches.

Sale.—Amsterdam, June 5, 1765 (Terw. 456), No. 37—No. 46 of the original catalogue—(90 florins, Nieuwenhoven).

6. **A View of the Town of Alkmaar.**—Along a road with houses and travellers. Farther back is a view over the country with trees and thickets. Sunny and masterly in style.

Canvas, 41 inches by 50½ inches.

Sale.—Amsterdam, December 5, 1796, No. 98 (66 florins, Van Santen).

7. **Amersfoort.**—In the background of an extensive landscape, viewed from the high ground near the town. Naturally painted.

Panel, 14½ inches by 12 inches.

Sale.—H. A. van der Heuvel, Utrecht, June 27, 1825, No. 51 (100 florins, bought in).

8. **VIEW OF THE DAM, WITH THE OLD WEIGH-HOUSE, AT AMSTERDAM.**—In the left centre of the middle distance is the old Weigh-house, bearing the arms of the town (of 1656). Sacks are being weighed outside the two open doors. On the left a narrow street—the Nieuwe Dijk—leads away into the background. On the right are the Damrak with ships and a drawbridge at the back, and the tower of the Oude Kerk rising to the right above the houses. In the square are numerous figures. On the ground to the left is a group of vegetable-dealers, from whom a lady with a little girl makes a purchase; in the centre three ladies are conversing. To the right of them is a man with a long pole. Next come a group of men, and on the extreme right, near the front, a maidservant standing near a woman seated by her vegetables. There is a similar picture at Rotterdam (13). In both cases the figures are attributed to Eglon van der Neer or Gerard van Battem, but are by Ruisdael himself. An example of the master's last period. [Pendant to 13. Compare 12, 13*f.*]

Signed in full on the left at foot; canvas, 20½ inches by 26 inches.

Sale.—Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 128 (260 florins, with pendant, Nieuwenhuys).

In the Pastor collection, Burtscheid, 1820.

In the Suermondt collection, Aachen; acquired in 1874 by the Berlin Museums.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 885D.

9. **A PANORAMA OF AMSTERDAM.**—Seen from the scaffolding of the town-hall, which was then building (1648-55). The polders on the farther bank of the Y are to be noted.

Signed in full; canvas, 16 inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 145.

In the collection of the Marquess of Lansdowne, Bowood; it was there in 1854 (Waagen, iii. 160).

10. **A VIEW ON THE AMSTEL AT AMSTERDAM.** Sm. 269.—The river fills much of the right-hand side of the picture. In the centre is a road with several figures; on the river are a raft of timber and a small vessel, from which a gun is being fired. On the left are three windmills, houses, and a bleaching-ground. The town, with its many churches and public buildings, extends in the background. One may distinguish the Westerkerk, the town-hall, the Zuiderkerk, and Oude Kerk, as well as the great synagogue. The blockhouses are not shown.

Signed on the left at foot; canvas, 20½ inches by 25½ inches.

In the collection of the Hon. Henry Windsor, 1835 (Sm.).

In the collection of A. A. van Sittart.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 74.

11. **INTERIOR OF THE NIEUWE KERK, AMSTERDAM.** Sm. 24.—The spectator looks towards the main entrance, with the organ above it and the pulpit to the left. Among the various figures —which are attributed to Philips Wouwerman—are two women seated near the pulpit, a man standing in the centre of the aisle and looking towards the pulpit, and a boy behind him.

Panel, 28 inches by 21 inches.

In the Braamcamp collection, 1752 (Hoet, ii. 508).

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 201 (170 florins, P. Fouquet).

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 148; it was in this collection in 1835 (Sm., who valued it at £126; cf. Waagen, iii. 481).

12. **VIEW OF THE OLD FISH-MARKET, AMSTERDAM.**—Painted from almost the same standpoint as the Rotterdam picture (13), but a little more of the Weigh-house—notably the chimney —is shown on the right. The vessels lying at the quay and the figures are different. [Compare 8, 13*f.*]

Signed in full; canvas, 21½ inches by 26 inches.

Etched by Rouveyre.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 450.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 182.

In the collection of the late Maurice Kann, Paris.

Sale.—Maurice Kann, Paris, June 9, 1911.

13. **VIEW OF THE OLD FISH-MARKET, AMSTERDAM.**—In the foreground is the Dam; on the right is the Weigh-house, half cut off by the frame. The broad canal called the Damrak is in the centre, with the Papenbrug crossing it in the background. On both sides are rows of houses; above them, to the right, rises the tower of the Oude Kerk. In the square in front ladies and gentlemen walk up and down. Sailing ships lie at the quay to right and left; white sails are seen in the distance above the bridge. Blue sky, with clouds. A late work. The figures, though ascribed to Gerard van Battem, are by Ruisdael himself. [Pendant to 8. Compare 12, 13*f.*]

Signed in full on the right at foot; canvas, 21 inches by 26 inches.

Exhibited at Amsterdam, 1876.

Sales.—Amsterdam, April 15, 1739, No. 74 (32 florins). The bridge over the Damrak is wrongly called the Nieuwebrug.

Amsterdam, March 6, 1769, No. 62.

Mlle. A. C. Putman, Amsterdam, August 17, 1803, No. 72 (76 florins, Reyers).

Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 128 (260 florins, with pendant, Nieuwenhuys).

H. de Kat of Dordrecht, Paris, May 2, 1866, No. 72 (2350 francs, Boymans Museum).

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 264 (old No. 244).

13*a*. **View of the Amstel at Amsterdam.**

Sale.—Amsterdam, April 15, 1699 (Hoet, i. 45), No. 8 (42 florins).

13*b*. **The Damrak, Amsterdam.**

Sale.—Amsterdam, May 16, 1730 (Hoet, i. 350), No. 32 (40 florins).

13*c*. **View of the Dam and Damrak, Amsterdam.**

Sale.—Amsterdam, April 19, 1735 (Hoet, i. 439), No. 29 (58 florins 10).

13*d*. **View of the Westerkerk, Amsterdam.**
25 inches by 28 inches.

Sale.—Amsterdam, September 16, 1760, No. 51 (20 florins, Winter).

13*e*. **View of the Oude Kerk, Amsterdam.**—With the adjacent buildings. Painted with great vigour and care.
Panel, 17½ inches by 18½ inches.

Sale.—Anthony van Kinschot, Delft, July 21, 1767 (Terw. 608), No. 33 (110 florins, Blommestein).

13*f*. **The Dam and Damrak, with the Tower of the Oude Kerk at the back.**—Finely painted and enlivened with figures. [Compare 8, 12, 13.]

Sale.—J. de Bosch, Amsterdam, October 5, 1767, No. 22.

13*g*. **View of Amsterdam.**—Seen from the Dam, looking down along the Damrak to the Y. With many figures, ships, boats, and other accessories, and several church towers. Figures by A. van de Velde.
Canvas, 31½ inches by 26½ inches.

Sale.—(Supplementary) Amsterdam, August 14, 1793, No. 112* (120 florins).

14. **View of the Haarlem Sluice, Amsterdam.** Sm. 8.—With vessels and the neighbouring houses, among which rises the "Herring-Packers' Tower." Enlivened with a number of figures.
Canvas, 29 inches by 38 inches.

Sales.—C. Backer, widow of A. de la Court van der Voort, Leyden, September 8, 1766 (Terw. 562), No. 164—but No. 163 of the original catalogue—(320 florins, Verbeek).
J. Danser Nijman, Amsterdam, August 16, 1797, No. 225 (400 florins).

15. **View on the Binnenamstel, Amsterdam.**—The spectator looks towards the old Jachthaven and the Blaauwbrug, from the canal-bank where the Deaconesses' Home for Old Women was erected later.
Canvas, 19½ inches by 16½ inches.

Sale.—Cornelis Ploos van Amstel, Amsterdam, March 3, 1800, No. 13 (439 florins, Coclers).

16. **View on the Ramparts of Amsterdam.**—In the foreground a man with a dog crosses a little bridge made of loose planks lying on two walls. To the left are some large trees. Very finely executed.

Canvas, 26 inches by 30 inches.

Sales.—P. Locquet, Amsterdam, September 22, 1783, No. 317 (600 florins, Gildemeester).
Jan Gildemeester, Amsterdam, June 11, 1800, No. 189 (1000 florins, Labouchère).

17. **View of Amsterdam.**—The Amstel fills the right-hand side of the picture. In the centre is a canal bordered by a meadow. A ray of light illumines the town. In the sky are masses of storm-cloud.

Canvas.

Sale.—Comte de Morny, Paris, May 24, 1852, No. 24 (3100 francs).

18. **View of the Dam, Amsterdam.**—From the Dam the spectator sees the so-called "House under sail," the Fish-market, and the Damrak, with the Corn Exchange and the Y in the distance. The square is dotted with figures going to market or promenading; the train-bands are drawn up. Some rays of light break through the clouds and enliven the scene. The figures are ascribed to A. van de Velde.

Canvas, 18 inches by 17 inches.

Sales.—Johan Verkolje, Amsterdam, October 24, 1763, No. 40 (81 florins, Jan van Dalen).
Amsterdam, September 26, 1854, No. 34; and November 29, 1854, No. 40 (2675 florins).

19. **View of the Dam, Amsterdam.** Sm. 112, and Suppl. 60.—The spectator looks towards the canal, the Fish-market, and the old Weigh-house. Numerous figures enliven the scene. Among them are a man carrying a large fish on a pole over his shoulder, and two girls near him.

Canvas, 21 inches by 26 inches.

Exhibited at the British Institution, London, 1856.
In the Vrancken collection, 1835 (Sm.).
Sales.—Vrancken, Lokeren, 1838, No. 4 (3225 francs, Chaplin).
Chaplin, London, April 4, 1848 (£94 : 10s., bought in).
In the collection of F. Leicester, London, 1856.

20. **View of the Amstel at Amsterdam.**—The spectator looks from the Beerenbijt. The Amstel flows between trees and houses to the great sluice, and is then lost in the town. The sun breaking through the clouds illumines here and there the towers and buildings. In the foreground, in shadow, is a house amid trees.

Signed in full on the left; canvas, 22½ inches by 26½ inches.

Sale.—H. de Kat of Dordrecht, Paris, May 2, 1866, No. 71 (2650 francs).

21. **THE CASTLE OF BENTHEIM.** Sm. 16.—The castle stands in the left middle distance on the rocky summit of a hill. To the right is a valley through which runs a road. In front are masses of rock between which flows a stream forming a little waterfall. On the left bank a shattered tree-trunk, beside the stump, lies diagonally across the stream. Farther back the stream widens; on the left bank a shepherd drives his sheep forward. A fine picture, full of light. [Pendant to 319.]

Signed in full to the right on a rock; canvas, 27 inches by 21½ inches.

Engraved by W. Unger.

Sales.—G. G. Baron Taets van Amerongen, Amsterdam, July 3, 1805, No. 35 (750 florins, Josi).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 86 (740 florins, Coclers); pendant to No. 85.

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 2080; it was there in 1835 (Sm., who valued it at £350).

22. **THE CASTLE OF BENTHEIM.**—The yellow castle with blue roofs stands on a wooded hill to the right. Below, to the left, is a sandy road. Here stands a man in a red jacket, between a seated woman and a boy who stands up; the man points with outstretched arm to the left towards the blue hills in the distance. To the right of this group is a dog. In the left foreground is a tree-stump at the edge of the wood. The sky is covered with clouds illumined with yellow light from the left.

A comparison made on the spot of Ruisdael's various views of the castle of Bentheim shows that he usually made the hill, on which the castle stands, appear much too lofty. The stepped gable of the castle has now been rebuilt in a modern Gothic style. The round tower, in proportion to its size, is lower than it seems in this Dresden picture; so too is the roof. The bay windows shown in this picture no longer exist, having been replaced by balconies. The bastion is not round but makes a sharp angle. The roof is crowned by a sort of vase. The square tower with the square turret at the corner is placed more on the slant than in the picture, which represents the view from the north-north-west.

Signed in full on the right at foot; panel, 22 inches by 33 inches.

Mentioned in the Dresden inventory of 1754, ii. 460.

In the Dresden Gallery, 1908 catalogue, No. 1496.

23. **THE CASTLE OF BENTHEIM.**—The castle with its many gables and two pointed turrets stands on a steep hill in the right middle distance. The front and right-hand side of the hill are covered with dark green trees, mostly in shadow. Below is an almost level plain or park. The left-hand side of the hill is overgrown with light green grass, with bushes and small trees at the foot. In the centre, at the bottom of the hill, is a little cottage with a roof of bright red tiles; a flock of sheep are grazing to the right on the open slopes. Patches of blue are seen here and there in the stormy sky amid whirling clouds. The light falls from the left.

Signed in full on the right at foot; canvas, 15 inches by 18 inches.

Exhibited at the Guildhall Art Gallery, London, 1890, No. 76.

Purchased in 1850 from the London dealer Norton.

In the collection of John Staniforth Beckett, inherited by Sir H. B. Bacon about 1890.

In the collection of Sir Hickman Bacon, Bart., Gainsborough.

24. **THE CASTLE OF BENTHEIM.**—On a hill to the left are high trees; in front lies a tree-trunk. On the right a road winds up to the castle, which stands on a wooded hill in the background. In front

two men, one in grey and the other in red, with a man on foot and two dogs, are going up to the castle. In the middle distance a figure—possibly a woman—approaches them.

Signed in full in the left centre with fine large letters; canvas, 39 inches by 32½ inches.

In the Munro collection, from which the dealer J. Rutley bought it for J. S. Beckett in 1859.

In the collection of John Staniforth Beckett, inherited by Sir H. B. Bacon about 1890.

In the collection of Sir Hickman Bacon, Bart., Gainsborough.

25. **THE CASTLE OF BENTHEIM.** Sm. 258.—The castle, with its walls and towers, stands on a steep wooded hill in the left middle distance. On the slopes, amid the trees, is the little village of Bentheim. On a hill to the right, rather far back, is a windmill. At the foot of the hill to the right are meadows, through which flows a brook. In the immediate foreground is low ground with rich vegetation. On the extreme right lies a tree-trunk beside an almost leafless stump. The details are worked out with great care, yet the effect as a whole is impressive. "This capital picture has deservedly the reputation of being among the best and most esteemed works of the master" (Sm.).

Signed on the left with the monogram, and dated 1653; canvas, 44 inches by 60 inches.

Mentioned by W. Bürger, *Trésors d'art en Angleterre*, p. 295.

Exhibited at the British Institution, London, 1815; and at Manchester, 1857, No. 708.

According to the tradition reported by Sm., it was painted expressly for the Count of Bentheim, in whose family it remained until the French invasion of Germany (? 1792-4), about which time it was taken to Paris and thence to England, becoming the property of William Smith, M.P.

In a Bristol collection (Buchanan, ii. 360).

In the collection of Thomas Kebble, Green Trees, near Tonbridge, Kent, 1835 (Sm.).

Sale.—London, 1856 (£1270 : 10s., Woodin for J. Walter).

In the collection of John Walter, Bearwood.

In the collection of Alfred Beit, London.

In the collection of Otto Beit, London.

26. **THE CASTLE OF BENTHEIM.**—On a hill to the right. The figures, which are unimportant, are by Ruisdael himself. A very good and finely lighted picture.

In the collection of Lord de l'Isle and Dudley, Penshurst Place.

27. **THE CASTLE OF BENTHEIM.**—The castle stands to the left on a hill, up which runs a road from the left. Half-way down comes a man with a stick on his shoulder, at a point where the main road is joined by another road from the right. On this road a woman with a basket on her head, who holds a little boy by the right hand, goes away down the hill towards the right. The road leads towards the hilly landscape—a product of the painter's imagination—which extends on the right

into the distance. In the immediate foreground, to the right, is a bare tree-trunk. The figures are by Ruisdael himself.

Signed in full on the left at foot; canvas, 16½ inches by 22 inches.

Sale.—(Possibly) Servad, Amsterdam, June 25, 1778, No. 87 (66 florins, Wubbels).

In the collection of Count Schönborn-Buchheim, Vienna, Frimmel's 1896 catalogue, No. 76; it was in this collection in 1820, if not earlier.

28. **THE CASTLE OF BENTHEIM.**—Seen at its full extent; with a shepherd. Dark ground but an unusually clear sky.

In the collection of Dr. M. Strauss, Vienna.

28*a*. **Landscape with the Tower of the Castle of Bentheim.**—The castle is on a wooded hill. In front is a clear stream. Various figures walk or sit. Bright sunlight.

Canvas, 23 inches by 28 inches.

Sale.—Servad, Amsterdam, June 25, 1778, No. 86 (150 florins, Fouquet).

28*b*. **The Castle of Bentheim.**—On a high rocky hill. A flat landscape with trees and water. In front and in the background figures are seated or walking about.

Canvas, 17½ inches by 23 inches.

Sale.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 216 (41 florins, Wubbels).

28*c*. **The Castle of Bentheim.**

In the Le Noire collection.

Sale.—London, 1802 (£315, W. Smith).

29. **The Castle of Bentheim.** Sm. 196.—A landscape, with a road in front and a decayed tree at either side. A man and a woman sit by the roadside, conversing with another man who stands near. In front is a pool of water. The castle stands on a hill to the right. A dark and solemn effect.

Canvas, 22 inches by 29½ inches.

Given in exchange by Sm. in 1810 to J. Woodin, and sold to G. Pennell.

Sale.—W. Beckford, Fonthill Abbey, Bath, 1823 (£95 : 11s., Acraman).

In the collection of D. W. Acraman, Bristol, 1835 (Sm.).

29*a*. **The Castle of Bentheim.**

Sale.—(Supplementary) Pfeiffer and Duprée, Amsterdam, April 11, 1836, No. 116* (50 florins, Brondgeest).

30. **The Castle of Bentheim.** Sm. Suppl. 15.—The castle, which has a round and a square tower and a turret, stands on a hill. At the foot are bushy trees, with cottages and a windmill above. A road winds from the opposite side across the plain. In the left foreground is a pond fringed with weeds. On the road are two men and a boy. Beyond them a lad drives a few sheep. Morning.

Canvas, 13 inches by 16 inches.

Sold by Sm. to James Johnson, Manchester, 1838.

31. **The Castle of Bentheim.** Sm. 233.—The castle stands majestically on a rock in the centre. At the foot is a wood, in which a few cottages are visible. On a hill in the right distance is a windmill. On the horizon are hills. In the left foreground, at the side of a sandy road, are two picturesque cottages; the one to the right of the road is roofed with tiles, the one to the left with slates. A man and a woman come down the road; nearer to the front a shepherd halts beside a pack which he has put down on the ground. Below the castle two persons are walking on the road. Sunlight breaks through thick masses of cloud and illumines the castle. An "excellent example" (Sm.). [Possibly identical with 33.]

Signed on the road at foot with the monogram; canvas, 15 inches by 18 inches.

Sales.—Van Roothaan, Amsterdam, March 29, 1826, No. 93 (1700 florins, Van Brienen).

G. Th. A. M. Baron van Brienen van de Grootelindt, Paris, May 8, 1865, No. 33 (26,000 francs).

32. **The Castle of Bentheim.**—In the foreground is a ford; on the bank lie several tree-trunks. Behind these, and beyond a bridge, is a rocky hill in bright sunlight, on which grow tall oaks with golden-yellow and green foliage. Through the trees is a vista of the great castle standing on a height. To the right is a distant view of a range of hills, from which a broad waterfall rushes down into a river; on the banks several country folk are resting.

Signed with the monogram on the left at foot; canvas, 20 inches by 25 inches.

In the collection of the Comte de Turenne.

Sale.—Brenken and others, Cologne, April 1, 1886, No. 86 (6000 mark, Baitzke of St. Petersburg).

33. **VIEW OF THE CASTLE OF BENTHEIM.**—Wrongly described as the castle of Brederode. A fine early work, somewhat unequally cleaned and therefore producing a restless effect, but intrinsically attractive. [Possibly identical with 31.]

15 inches by 18 inches.

In the Hulot collection.

Sale.—Féral, Paris, April 22, 1901, No. 94.

34. **A ROCKY RIVER LANDSCAPE WITH A BRIDGE AND THE CASTLE OF BENTHEIM.**—A road leading from the right crosses on the left a bridge built on piles. Beyond, the river widens into a sort of lake. In the middle distance is a watermill at the foot of a high wooded cliff crowned with the ruins of the castle of Bentheim. On the right a range of hills runs from the cliff. Beyond are higher hills; the rocky summit of one of them is lost in the clouds. Almost in the centre foreground lies a fallen beech-trunk, to the left of a stump. On the road are three men. On the bridge are a woman carrying a bundle on her head, and a boy driving five sheep towards the left. An angler sits on the beech-trunk.

Signed on the left at foot; canvas, 40½ inches by 53½ inches.

Sales.—Duke of Somerset, London, June 28, 1890.
London, July 7, 1900, No. 87.
C. Sedelmeyer, Paris, May 25, 1907, No. 164 (18,600 francs, Ricard of Frankfort).

34*a*. **Landscape with the Castle of Bentheim.**—In the foreground to the right are tall trees, and to the left a shattered birch. In the centre, farther back, is a river with a wood on the left bank. In the left distance, on a hill, is the castle of Bentheim. Cloudy sky; a distant view across the river. A shepherd with sheep; in front a horseman gallops to the left towards the river.

Signed in full on the right at foot; canvas, 18½ inches by 23½ inches.

In the collection of Gustav, Ritter Hoschek von Mühlheim, Prague, 1907 catalogue, No. 107; but not in the sale, Vienna, March 24, 1909.

35. **THE CASTLE OF BENTHEIM.**—Seen from the side with large buildings in front. Dark in tone.

In the collection of Lord Ashburton, The Grange; sold as a whole in August 1907 to the London dealers Messrs. Thomas Agnew.

35*a*. **The Castle of Bentheim.**
Canvas, 43 inches by 56 inches.

Sale.—T. H. Ward, London, December 12, 1908, No. 142 (£189).

35*b*. **A PANORAMIC VIEW WITH THE CHURCH OF BEVERWIJK.**—On the right is a slope with a cornfield; the corn is in sheaves.

A small picture.

In the collection of James Simon, Berlin.

36. **VIEW OF BEVERWIJK.**—In the middle distance is a flat landscape. The sky is filled with heavy clouds, but a ray of sunlight falls on the meadow to the right. In the foreground, in deep shadow, is a sheet of water, on which is a little boat. On both sides are ruins amid groups of trees. Wrongly described in the catalogue as a view of Haarlem.

Canvas, 16½ inches by 13½ inches (or the reverse).

Exhibited at Leeds, 1868, No. 572; and at the Guildhall Art Gallery, London, 1895, No. 112.

In the collection of E. A. Leatham, London.

37. **A PANORAMIC VIEW OF THE DUNES, WITH BEVERWIJK IN THE FOREGROUND.**

In the Schloss, Meiningen.

38. **THE RUINS OF THE CASTLE OF BREDERODE.**—A square ruined building of red brick stands on the right. A small tree grows on the top of the walls. At the foot are bushes. Great trees

grow on a low ruined wall to the left. In front of these a pool stretches across the foreground nearly to the right edge. In the left centre, on the farther bank, are willows by the water. In the left middle distance a cottage stands by a winding road which leads to distant trees. In the right foreground, before the castle door, a woman spreads linen on the bank of the pool; she wears a blue skirt, a brown bodice with white sleeves, and a white cap. On the farther bank of the pool a man and a boy walk to the left. A bird flies over the water. Blue sky with dark clouds on the right and sunlit clouds to the left.

Signed on the left with the monogram; panel, 18 inches by 24½ inches.

Sale.—C. Scarisbrick, London, May 10, 1861 (£225 : 15s., Graham-Gilbert).

In the collection of John Graham-Gilbert, Glasgow, bequeathed to the city in 1877.

In the Glasgow Art Gallery, 1908 catalogue, No. 880.

39. **THE RUINS OF THE CASTLE OF BREDERODE.**—In the foreground is a shallow stream, with an oak and other trees to the right. Under the trees a man, in profile to the left, stands fishing. In the left middle distance, on rising ground, stand the ruins of the castle of Brederode, a square tower with a wall to the left in front of a thick wood. A fine evening. [Compare 40*a* and note to 44; the drawing of the castle does not correspond in these cases. Hobbema painted the ruins from the same standpoint in three pictures—in the Wallace Collection, London, No. 60; in the collection of H. C. Frick, New York (formerly belonging to Lord Howe); and in the Baron Königswarter sale, Berlin, 1906. *See* Hobbema, 17, 19, 24.]

Signed on the left with the monogram; panel, 15½ inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1892, No. 184.

In the collection of the Duchesse de Berry; exhibited for sale in London, 1834 (and priced at £160).

Sale.—Duchesse de Berry, Paris, April 4, 1837, No. 28 (3832 francs).

In the possession of the London dealer Chaplin, 1842 (Sm.).

Sale.—Chaplin, London, April 4, 1848 (£110, bought in).

Sold by Chaplin in 1848 to Thomas Baring.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 89.

39*. **RUINS BY A POOL IN A WOOD.**—The ruins, so often painted by Ruisdael and Hobbema, which are wrongly called Brederode. Ascribed in Sir F. Cook's catalogue to Hobbema.

Panel, 16 inches by 20½ inches.

In the collection of Sir Frederick Cook, Bart., Richmond, Surrey.

39*a*. **The Castle of Brederode.**

Sale.—W. van Haansbergen, The Hague, June 19, 1755, No. 158 (15 florins, Galjart).

39*b*. **The Ruins of the Castle of Brederode.**—[Possibly identical with 39*d*.]

23 inches by 27 inches.

Sale.—M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 51 (28 florins, Ketelaar).

39*c*. **The Ruins of the Castle of Brederode.**
10 inches by 14½ inches.

Sale.—Amsterdam, September 16, 1760, No. 53 (6 florins, De Winter).

39*d*. **The Ruins of the Castle of Brederode.**—With a sportsman and his dog. [Possibly identical with 39*b*.]
Canvas, 23 inches by 25 inches.

Sale.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 117 (101 florins, Roos).

40. **The Ruins of the Castle of Brederode.** Sm. 272.—A tower and a wall stand on a hill to the left, backed by a line of trees. In front is broken ground with brambles and herbage, among which a flock of sheep are grazing.
Canvas, 18½ inches by 23½ inches.

In the collection of Dr. Fletcher, Gloucester, 1835 (Sm.).

40*a*. **The Ruins of a Castle (? Brederode).** Sm. 302.—The castle stands on a hill in the centre, partly hidden by trees. Bushes cover the slopes. In front is a pond fringed with flags. A peasant sits on the bank angling. [Compare 39 and note to 44.]
Panel, 13½ inches by 18½ inches.

In the Hermitage Palace, St. Petersburg, 1835 (Sm., who valued it at £126); but no longer there.

40*b*. **The Ruins of the Castle of Brederode.**—A horseman and other figures.
Panel, 14 inches by 12½ inches.

Sale.—Baron van Pabst van Bingerden, The Hague, September 7, 1842, No. 29 (60 florins).

41. **The Castle of Brederode.**—Amid the dunes rise the ruins of the castle of Brederode, surrounded by cottages. Along the road a sportsman, carrying a hare and followed by his dog, walks towards the cottages. There are other figures. In the distance is the tower of an Amsterdam church. The repainted sky to some extent spoils the harmonious effect of the picture.
Canvas, 37½ inches by 44½ inches.

Sale.—Baillie, Antwerp, April 22, 1862, No. 104.

42. **The Ruins of the Castle of Brederode.**—In a landscape, with high leafy trees in the background, stand the ruins of the castle. Below, two shepherds pasture their flock. In the foreground, amid grass and bushes, are scattered ruins, finely lighted. The main building is partly illumined by the sun's rays.

Signed on the left with the monogram; canvas, 18½ inches by 24½ inches.

Sales.—Vanderbueken of Louvain, Brussels, 1840.
J. J. Chapuis, Brussels, December 4, 1865, No. 350 (3300 francs, E. le Roy).

43. **The Ruins of the Castle of Brederode.**—In the centre the ruins of the castle stand in sunlight. A wood-path leads towards it, separating it from the cornfields, and joins a road with high trees which shelter two little cottages roofed with tiles. In front, below the cottages, are meadows beside a stream; figures spread out linen to bleach. In the hilly distance are mills and the outlines of two neighbouring towns.

Signed in full on the ground to the left; canvas, 15½ inches by 15½ inches.

In the Papin collection.
Sale.—Prince Demidoff, San Donato, near Florence, March 15, 1880, No. 1113.

44. **The Ruins of the Castle of Brederode.** Sm. Suppl. 99.—The castle stands on top of a rugged and well-wooded hill, with a river flowing at the foot. A man is angling. To the left two men converse.

Described from a print by J. Huck (Sm.). Sm. says that it corresponds with 39 and 40*a*; but the two men conversing are not in 39 and are not mentioned in the description of 40*a*.

44*a*. **Landscape in the Neighbourhood of Cleve.**

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 604), No. 84 (29 florins).

44*b*. **The Maas at Dordrecht.**—The town is in the right background. In front lies a frigate at anchor. Several persons have just left the ship in a boat and go to the left. In front numerous passengers in a sailing-boat which makes for the frigate. Here and there are other boats.

Signed in full on the side of a boat; canvas, 23 inches by 35½ inches.

Sale.—Baron E. von Niesewand of Mühlheim on Rhine, London, June 9, 1886, No. 49.

45. **The Three Convents in Drenthe.**—In a flat wooded country a fairly broad stream flows to the left. The walls and towers of the three convents are seen on the right. Two fishermen in a boat and other figures on a path along the bank enliven the scene.

Signed with the monogram in the right-hand bottom corner, and dated 1654; canvas.

Sale.—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 51.

46. **EGMOND AAN ZEE IN WINTER.**—The church with a square tower that is seen in 47 and 50, but as viewed from the south. A very dark picture.

Signed on the right at foot; canvas, 11½ inches by 18½ inches.

In the collection of G. Revilliod, Geneva.
In the Ariana Museum, Geneva, 1903 catalogue, No. 80.

47. **VIEW OF EGMOND AAN ZEE.** Sm. Suppl. 117.—Two roads lead from the foreground to the village, whose red-tiled roofs are surmounted by the church—seen on the side of the choir—with its stumpy square tower. Beyond is a stretch of sea in bright sunlight; the village itself is in the shadow of a dark cloud. To the left are dunes. Wrongly catalogued as a view of Katwijk; the village of Egmond is recognisable from the characteristic church with the ruined choir. A fine picture.

Signed in full, and apparently dated 1655, though the catalogue mentions only the monogram; panel, 19½ inches by 26½ inches.

Exhibited at the Royal Academy Winter Exhibition, 1894, No. 73.

In the collection of Archibald M'Lellan, Glasgow, 1842 (Sm.) and 1854 (Waagen, iii. 287); purchased as a whole by the city of Glasgow, 1856.

In the Glasgow Art Gallery, 1908 catalogue, No. 878.

48. **VIEW OF EGMOND AAN ZEE.**—Similar to 47 and 50. With very few figures. Brightly illumined foreground; dark cloudy sky.

In the collection of Count Schuwaloff, St. Petersburg.

49. **VIEW OF EGMOND AAN ZEE.**—Similar to 47. To the left are leafless trees. In the foreground are notes of colour—men with three sheep and a dog running through a pool on the road.

Panel, 24 inches by 19½ inches.

In the collection of Sir Frederick Cook, Bart., Richmond, Surrey.

50. **VIEW OF EGMOND AAN ZEE.**—The village lies in the middle distance, with the sea beyond. The church with its stumpy square tower rises above the houses. In the foreground is a sunlit road through the dunes. The sun's rays also fall on the sea and on a sailing-boat to the right. Blue sky with clouds. A variation of 47.

Signed on the left with the monogram; panel, 12 inches by 14 inches.

Etched by L. Lowenstam and R. Norstedt.

In the collection of Louisa Ulrica, Queen of Sweden, and there attributed to Rembrandt.

In the collection of Gustavus III., King of Sweden.

In the National Museum, Stockholm, 1900 catalogue, No. 618.

51. **LANDSCAPE WITH THE RUINS OF EGMOND (?).**—The castle rises in imposing grandeur amid a gloomy landscape under a dark cloudy sky. The half-ruined brick tower is reflected in a still pool, fringed with reeds, which fills the foreground. A wall adjoining the tower shows how large the castle once was. Two persons examine a heap of rubbish. On the left an archway, the former entrance, leads under a second tower, the upper part of which has been destroyed. At the back is a hill overgrown with bushes. To the right, beyond the pool, is a shepherd with his flock.

Signed with the monogram on the right at foot; canvas, 39 inches by 53 inches.

Exhibited at Berlin, 1906, No. 117.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 451 — called Brederode.

In the collection of G. von Rath, Buda-Pest.

In the collection of Oscar Huldschinsky, Berlin, Bode's 1909 catalogue, No. 26.

52. **Coast Scene with Egmond aan Zee.**—The village is seen in its prosperous days before the greater part of it was washed away. The shore is covered with various figures, fishermen, huts, and boats.

Canvas, 33 inches by 56 inches.

Sale.—Amsterdam, June 8, 1863, No. 48 (76 florins, Van Wessem).

53. **View of the Castle of Egmond.**—A fine landscape. The spectator looks from a height on to the plain with the castle amid tall trees. In the distance is the town of Alkmaar. Carefully and naturally treated. [Pendant to 79*i*.]

Canvas, 16 inches by 16 inches.

Sale.—Amsterdam, July 25, 1771, No. 21 (70 florins, Fouquet).

53*a*. **Egmond-binnen.**

Sale.—Amsterdam, May 9, 1696 (Hoet, i. 33), No. 33 (16 florins 15).

53*b*. **LANDSCAPE WITH THE CASTLE OF GANSOIJE.** Sm. 118.—In the left middle distance the castle stands on the edge of a pool with two swans. At the front corner is a high round tower with a steep conical roof. On the side wall is a stepped gable ; at the back is another round tower with a flatter roof. The dark building is sharply relieved against the light blue sky, which is covered to right and left with heavy grey clouds. Around the pool a broad road makes a great curve ; on both sides of it are lofty old oaks and other trees. Near the castle the trees have been felled and lie in a marshy place amid bushes and great stones. On the right a shepherd drives forward his flock. In the right distance, through the trees, is seen part of a cottage behind a fence. Through the trees, too, are seen meadows and bushes. In the distance are several travellers. The distance is light but the foreground is brown and heavy. The picture has been much repainted, so that it scarcely suggests the work of Ruisdael. The sheep are probably by A. van de Velde.

Signed in full on the left at foot ; canvas, 28 inches by 34½ inches.

Sale.—Thomas Emmerson, London, 1829 (£210).

In the collection of J. H. Albers, Bremen, 1835 (Sm.) ; bequeathed by him to the Bremen Kunstverein for the Kunsthalle, 1856.

In the Bremen Kunsthalle, 1892 catalogue, No. 115.

54. **THE VIJVERBERG AT THE HAGUE.**—Seen from the Plaats. There are tall trees on the Vijverberg shading the lawn. In front are a large number of persons on horseback, on foot, and in carriages. At the right-hand corner of the Vijver is the Mauritshuis. The figures were formerly ascribed to Philips Wouwerman.

Signed in the right-hand bottom corner with the monogram ; canvas, 25 inches by 32 inches.

Sale.—(Probably) Amsterdam, April 15, 1739, No. 75 (16 florins).

In the collection of Count Bloudoff, Brussels.

In the collection of the Countess A. Bloudoff, Brussels, who sold it in 1886 to the Hague Gallery (for 4800 florins).

In the Royal Gallery, The Hague, 1907 catalogue, No. 534.

54*a*. **Het Bosch, The Hague.**—With the Huis ten Bosch, or "House in the Wood," in the background.

29 inches by 36 inches.

Sale.—Amsterdam, April 15, 1739, No. 63 (27 florins).

55. **VIEW OF HAARLEM, WITH BLEACHING-GROUNDS IN FRONT.** Sm. Suppl. 52.—In the immediate foreground is part of the hill, near Overveen, from which one views the broad plain. Below, to the left, is a row of five gabled cottages roofed with red tiles ; on the meadow to the right long pieces of linen are spread out to bleach. The sun shines on the houses and part of the bleaching-grounds, but the shadow of a passing cloud lies on the edge of them. There is also a patch of light in the right middle distance, behind a farm hidden amid trees. At the back are the roofs and church towers of Haarlem, partly illumined by sunlight. The clouds are high in the sky.

Signed in full on the left at foot ; canvas, 17 inches by 11½ inches.

In the collection of Baron van Nagell van Ampsen, The Hague, 1842 (Sm.).

Sale.—A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 54 (1750 florins, Roos).

In the collection of L. Dupper, Amsterdam ; bequeathed in 1870 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, Dupper bequest, 1910 catalogue, No. 2071.

56. **VIEW OF HAARLEM FROM THE DUNES OF OVERVEEN.**—In the foreground lies the village of Overveen ; in the meadows linen is spread out to bleach. In the distance is Haarlem with its red roofs, windmills, and church towers, dominated by the lofty church of St. Bavo. The clouds are high in the sky. Similar to 55 and 65, but not so fine.

Signed in full on the right at foot ; canvas, 20½ inches by 26 inches.

In the Suermondt collection, Aachen ; acquired in 1874 by the Berlin Museums.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 885C.

57. **VIEW FROM THE DUNES OF OVERVEEN.**—In the foreground are dunes, thinly overgrown with heath and bushes, which stretch down to the village of Overveen with its bleaching-grounds. In the distance to the right is seen part of the town of Haarlem, but not any of its churches. On the horizon is a narrow strip of the Haarlemmer Meer. Beyond it are seen the steeples of the Oude Kerk and Nieuwe Kerk of Amsterdam. [Possibly identical with 83*a*.]

Signed in full on the right at foot ; canvas, 12½ inches by 16 inches.

In the Mestern collection, Hamburg, 1873; bought for the Berlin Museums.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 885E.

58. **VIEW OF HAARLEM FROM THE DUNES.**—In the right foreground is a sandy road through the dunes; a man with a dog goes away to the left. Near the front is a dark thicket. Beyond it is a strip of sunlit pasture. Beyond this again are dark trees. Past these lies the town. A large dark cloud is in the sky. The bleaching-grounds and cottages of Overveen are not shown. The town and church lie in the shadow of the clouds.

Signed in full on the right at foot; canvas, 17 inches by 16½ inches.

Exhibited at Berlin, 1906, No. 118.

Acquired from the London dealers Thomas Agnew.

In the collection of Oscar Huldschinsky, Berlin, Bode's 1909 catalogue, No. 25.

58*a*. **A Wooded Landscape near Haarlem.**—To the left is a sunlit glade, with a fence beyond. In the distance is the church of Haarlem. Almost in the centre foreground is a high tree, beyond which are others, lining a road which runs at a somewhat higher elevation on the right. [Possibly identical with 1063*e*.]

In the possession of the Berlin dealer G. von Mallmann.

59. **View of Haarlem from the Dunes of Overveen.**

In the Vieweg collection, Brunswick.

60. [Cancelled.]

61. **VIEW OF HAARLEM FROM THE DUNES.** Sm. 200.—A view over an open plain, diversified with woods and meadows. In the foreground are a few cottages and bleaching-grounds with linen spread out. Almost in the centre of the middle distance is a ruined castle in sunlight. [*See* 403, 644, 717, 719*b*, 853.]

Canvas, 18 inches by 22½ inches.

Exhibited at Leeds, 1868; and in the Royal Academy Winter Exhibition, London, 1886, No. 56, and 1895, No. 47.

In the collection of H. J. Munro of Novar, 1835 (Sm.).

Sale.—Munro of Novar, London, 1867 (£13 : 13s.).

In the collection of Sir James Knowles, London.

Sale.—Sir James Knowles, London, May 29, 1908, No. 421 (£966, Carfax).

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

62. **VIEW OF HAARLEM FROM THE DUNES OF OVERVEEN.**

In the Schloss, Darmstadt.

63. **VIEW OF HAARLEM FROM THE DUNES.**—Haarlem is seen on the horizon to the right. In the plain is a village church, reminding one somewhat of the church of Noordwijk. In front is a pool. Fine cloudy sky. [Pendant to 64.]

Signed on the right at foot; a small picture, almost square.

Mentioned by Waagen, Suppl. 437, as in the collection in 1857.
In the collection of the Earl of Wemyss, Gosford House.

64. **VIEW OF HAARLEM FROM THE DUNES OF OVERVEEN.**—In the foreground are bleaching-grounds at the foot of the dunes. [Pendant to 63.]

Almost square.

Mentioned by Waagen, Suppl. 437, as in the collection in 1857.
In the collection of the Earl of Wemyss, Gosford House.

65. **VIEW OF HAARLEM FROM THE DUNES OF OVERVEEN.** Sm. 220.—It agrees in essentials with 55, and is one of the best examples of the numerous pictures which Ruisdael painted from this view-point.

Signed in full in the right-hand bottom corner; canvas, 22 inches by 24½ inches.

Sale.—Gerrit Muller, Amsterdam, April 2, 1827, No. 59 (6700 florins, J. de Vries).
In the Royal Gallery, The Hague, 1907 catalogue, No. 155.

66. **VIEW OF HAARLEM FROM THE DUNES OF OVERVEEN.**—A replica of 65; said, by Lafenestre and Richtenberger in their catalogue of the Hague Gallery, to be the better picture of the two.

Signed in full; canvas, 21½ inches by 26 inches.

Exhibited at The Hague, 1881, No. 258; and at Brussels, 1882, No. 204.
In the collection of Victor de Stuers, The Hague.

66*a*. **VIEW NEAR HAARLEM.**—In front is a lake with ruins at either side. On the water is a man in a boat. A spacious landscape with a cornfield and, in the distance, the church tower of Haarlem.

Signed in full in the centre at foot; canvas, 13 inches by 16½ inches.

In the collection of George Salting, London, bequeathed to the National Gallery in 1909.
In the National Gallery, London, No. 2561.

67. **VIEW ACROSS THE WOODED PLAIN OF HAARLEM FROM THE DUNES OF OVERVEEN.** Sm. 202.—In the right middle distance is a house. In the left distance are two small towers. In front water flows between rugged banks. A very fine picture, notable especially for the tone of the sky.

Canvas, 16½ inches by 23½ inches.

Engraved in the Stafford Gallery, No. 120.
In the collection of Lord Francis Egerton, London, 1835 (Sm.).
In the collection of the Earl of Ellesmere, 1854 (Waagen, ii. 49).
In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 266.

68. **VIEW OF HAARLEM.**—The town is seen across a broad plain. The church of St. Bavo can be clearly distinguished. In the fore-

ground is rolling country, with a group of cottages whose roofs, mostly tiled, form an attractive note in the landscape.

Signed in full on the right at foot; 20 inches by 26 inches.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 146.

69. **VIEW OF HAARLEM.**—From a point not far away. There are no bleaching-grounds in front.

In the collection of C. T. D. Crews, London.

70. **VIEW LOOKING TOWARDS HAARLEM FROM THE DUNES OF OVERVEEN.**—In front are cottages amid trees. To the left are the towers of a castle. A man walks from right to left, with his dog in front of him. The clouds are high in the sky.

Signed in full in the right centre; panel, 16 inches by 15 inches.

An old copy is in the collection of Sir F. Cook, Bart., Richmond, No. 178; on canvas, 13 inches by 16 inches.

Exhibited at the Burlington Fine Arts Club, London, 1900, No. 28.

In the collection of Lieutenant-Colonel G. L. Holford, London; it was there in 1854 (Waagen, ii. 202).

71. **VIEW OF HAARLEM FROM THE DUNES.**—In front are bleaching-grounds. In the immediate right foreground, on a sandy road, are two girls, one seated and the other standing beside a large basket; both are in light dresses and wear large broad-brimmed straw hats. Round the bleaching-grounds are gardens and houses. Beyond is the plain, the right side of which is in sunlight. Farther back is the town of Haarlem with the church of St. Bavo. On the extreme left are the ruins of a castle. A fine sky with clouds.

Canvas, broad in proportion to its height.

Exhibited in the Rembrandt Exhibition, Montreal, 1906, No. 12.

In the collection of Sir W. C. van Horne, Montreal, Canada.

72. **VIEW ACROSS THE PLAIN OF HAARLEM.** Sm. Suppl. 7.—With cottages and a sunlit bleaching-ground running diagonally across the picture on the left. In the middle distance is a wood with buildings amid the trees. In the distance to the right is the town of Haarlem with the church of St. Bavo. Blue sky with light clouds.

Signed on the right; canvas, 14½ inches by 18 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1872, No. 205.

In the collection of Earl Beverley, London, 1842 (Sm.); sold by him to Sm., June 7, 1851.

In the collection of Thomas Baring, London, 1857 (Waagen, Suppl. 99).

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 93.

73. **VIEW OF HAARLEM FROM THE DUNES.**—The towers of Beverwijk and several pools are visible. In front a horseman in red converses with another man. These figures are by A. van de Velde.

In the Bryan collection.

In the collection of the New York Historical Society, 1908 catalogue, No. 343.

74. **THE NEIGHBOURHOOD OF HAARLEM.**—A view from the dunes across the plain. The villages are visible, but not Haarlem itself. In front, on the bank of a pool, is a ruined tower.

Signed in full on the right at foot; 16½ inches by 18 inches.

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux-Arts, Paris, Dutuit bequest, 1907 catalogue, No. 927.

75. **THE BLEACHING-GROUNDS OF OVERVEEN, WITH HAARLEM IN THE DISTANCE (or, View in the Environs of Haarlem).**—In front and to the right are dunes. At the foot of these is a large bleaching-ground, in which several persons spread out linen. Beyond is a little wood, and to the left are a few cottages. Farther back is a sunlit sandhill, above which rises the tower of St. Bavo. In the distance to the right is a wide plain. A fine blue sky with clouds. [Possibly identical with 82.]

Signed in full on the left at foot; canvas, 20½ inches by 25 inches.

Etched by Lowenstam.

Exhibited at the Royal Academy Winter Exhibition, London, 1908, No. 42, by Duveen Brothers.

Sales.—Evrard Rhôné, Paris, May 6, 1861, No. 51.

Isaac Péreire, Paris, March 6, 1872, No. 151 (5550 francs).

In the collection of the Marquis du Blaisel.

In the collection of Max Kann, Paris.

Sale.—Prince Demidoff, San Donato, March 15, 1880, No. 1034.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 184.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 77; bought as a whole by the London dealers Duveen Brothers, August 1907.

In the possession of the dealers Duveen Brothers, Paris.

76. **VIEW OF HAARLEM FROM THE DUNES OF OVERVEEN.**—In the style of 65, 55, 56, and so on.

In the collection of Madame André-Jacquemart, Paris.

77. **VIEW OF HAARLEM.**—No bleaching-ground is shown. In front is a sunlit road; beyond it are a village and a massive castle-tower amid trees.

Canvas—though the 1886 catalogue says on panel—15 inches by 14½ inches.

In the Leuchtenberg collection, St. Petersburg, No. 129.

78. **THE BLEACHING-GROUNDS OF OVERVEEN, WITH HAARLEM IN THE DISTANCE.**—The bleaching-grounds, in sunlight, are surrounded with cottages and out-buildings. In the distance is the church of Haarlem. Cloudy sky.

17 inches by 21 inches.

In the collection of Cardinal Fesch.

In the collection of Mrs. W. L. Elkins, Philadelphia.

79. **DUNES NEAR HAARLEM.**—In the left centre foreground are sunlit bleaching-grounds, with cottages beyond. On the right and farther back is a wood, beyond which is a plain in full sunlight. In the distance to the left is the church of Haarlem. On the horizon is the Haarlemmer Meer. Grey clouds high up in the sky.

Canvas, 13½ inches by 16½ inches.

Exhibited at the Hudson-Fulton Celebration at the Metropolitan Museum, New York, 1909, No. 110.

In the collection of W. A. Slater, Washington.

79*a*. **THE BLEACHING-GROUNDS NEAR HAARLEM.** Sm. Suppl. 16.—In the left foreground are dunes, partly grass-grown, which recede into the distance. Almost in the centre of the middle distance stands a great tree in front of a cottage; at the foot of the tree is a pool. In the left foreground a man on a chestnut horse, leading a grey by the bridle, rides up the bank out of the water, with three dogs in front of him; the group is said (by Sm.) to be the work of Philips Wouwerman. In the right middle distance numerous pieces of linen are spread out to bleach in a meadow. In the distance is the church of Haarlem. "Painted with a free pencil and a crisp and sparkling touch" (Sm.).

Signed in full; panel, 20 inches by 25½ inches.

Imported into England by the dealer Chaplin, 1840 (Sm.).

Sales.—Shandon, London, 1877.
Bohn, London, 1885.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1901, No. 40.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Max von Gutmann, Vienna.

79*b*. **The Environs of Haarlem.**—In the centre foreground is a group of cottages in sunlight. Near them are some figures. In the distance is the church of St. Bavo at Haarlem. Cloudy sky.

Signed in full in the middle at foot.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Ludwig Mandl, Wiesbaden.

79*c*. **Bleaching-Grounds near Haarlem.**—The town is seen in the distance.

Sale.—Amsterdam, October 3, 1708, No. 5.

79*d*. **View near Haarlem.**—Especially well painted.

Sale.—C. Troost, S. Arensklauw, and others, Amsterdam, March 16, 1750, No. 24.

79*e*. **Haarlem in the Background of a Spacious Dune Landscape.**

41 inches by 60 inches.

Sale.—Amsterdam, February 12, 1770, No. 15.

79*f*. **Haarlem in the Background of a Dune Landscape.**
Canvas, 38 inches by 56 inches.

Sale.—Amsterdam, February 12, 1770, No. 16.

79*g*. **View of Haarlem.**—A bleaching-ground in front. Very natural.
Panel, 21 inches by 24½ inches.

In the Verschuuring collection, The Hague, 1752 (Hoet, ii. 478).
Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 159.

79*h*. **Landscape with many Figures and Haarlem in the Distance.**
Canvas.

Sale.—M. C. de Bruine, widow of R. Brit, Amsterdam, December 17, 1770, No. 15.

79*i*. **View of Haarlem along the Cleef Road.**—Dunes with bushes in the foreground. Sunny and carefully painted. [Possibly identical with 80. Pendant to 53.]
Canvas, 16 inches by 16 inches.

Sale.—Amsterdam, July 25, 1771, No. 22 (60 florins, Fouquet).

79*j*. **View of Haarlem from the Dunes.**—The spectator looks over the bleaching-grounds to the plain. Natural and well painted.
Canvas, 20 inches by 23½ inches.

Sale.—Amsterdam, August 14, 1771, No. 49 (26 florins 10, Steffan).

79*k*. **View of Haarlem in its Broad Plain.**—From Bloemendaal to Haarlem.

Sale.—Amsterdam, June 21, 1774, No. 184 (28 florins, Fouquet).

79*l*. **Environs of Haarlem.**
Canvas, 15½ inches by 13½ inches.

Sale.—D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 85 (25 florins, Van Berg).

79*m*. **View of Haarlem.**—Of the artist's best period, sunny and finely painted.
About 20 inches by 24 inches.

Sale.—Samuel Beyerman, Gouda, April 21, 1778, No. 3 (145 florins, Lokhorst).

80. **View of Haarlem from the Cleef Road.**—The spectator looks over the bleaching-grounds. Uncommonly fine, natural and painted with exceptional care. [Possibly identical with 79*i*.]
16½ inches by 15 inches.

Sale.—J. Enschedé, Haarlem, May 30, 1786, No. 13.

80*a*. **View of Haarlem.**—With various bleaching-grounds, country-houses, and trees, and a few figures. Finely painted.

Canvas, 19 inches by 22 inches.

Sale.—Jan van Dijk, Amsterdam, March 14, 1791, No. 46 (101 florins, Jardin).

80*aa*. **Dunes near Haarlem.**—The view includes the church, mills, and other buildings.

Canvas, 19½ inches by 25 inches.

Sale.—Amsterdam, July 24, 1792, No. 85 (40 florins, Fouquet).

80*b*. **View of Haarlem from the Dunes.**—In front are bleaching-grounds. Various houses; figures at work or walking. Sunny, careful, and natural.

Canvas, 21 inches by 25 inches.

Sale.—E. Hooft, widow of W. Valckenier, Amsterdam, August 31, 1796, No. 35 (390 florins, Spruyt).

80*c*. **View of Haarlem from the Dunes.**—With cottages and travellers in the dunes.

Canvas, 20 inches by 25 inches.

Sale.—Amsterdam, December 5, 1796, No. 99 (70 florins, Van Santen).

80*ca*. **The Bleaching-Grounds near Haarlem.**—A view from the dunes down on to the town. Bleaching-grounds, houses, trees, and various figures. In the distance the church and other buildings.

Canvas, 24½ inches by 22½ inches.

Sale.—C. van Tarelink, Amsterdam, August 18, 1798, No. 5 (201 florins, J. Spaan).

80*d*. **View of Haarlem from the Dunes.**—Looking across the bleaching-grounds.

Canvas, 10 inches by 14 inches.

Sale.—P. Fouquet, Amsterdam, April 13, 1801, No. 64.

80*da*. **Bleaching-Grounds near Haarlem.**

Sale.—J. Brett, London, 1802 (£31 : 10s., Comyns).

80*db*. **View from the Dunes towards Haarlem.**—On a road in front are several fishermen and other figures.

Canvas, 30½ inches by 57½ inches.

Sale.—Amsterdam, June 16, 1802, No. 147 (120 florins, J. Smit).

80*dc*. **A Broad Landscape with Bleaching-Grounds.**—Houses and trees; Haarlem in the distance.

Canvas, 11 inches by 14 inches.

Sale.—Amsterdam, June 16, 1802, No. 148 (40 florins, Van der Schley).

80*dd*. **View from the Dunes of Overveen.**—Over the bleaching-grounds to Haarlem. Figures; light and delicate clouds in the sky.

Canvas, 21½ inches by 29½ inches.

Sale.—Amsterdam, July 10, 1805, No. 122 (322 florins, Roos).

80*e*. **View of Haarlem from the Dunes.**—In front are bleaching-grounds, with cottages and figures. In the distance is Haarlem. Natural and finely painted.

Canvas, 25 inches by 38 inches.

Sales.—Amsterdam, December 5, 1796, No. 100 (86 florins, Yver).
J. E. Grave and others, Amsterdam, May 5, 1806, No. 121.

80*ea*. **View of the Dunes.**—High trees and underwood. A view across bleaching-grounds to the town of Haarlem. In front are a sportsman with his dog and other figures walking or resting.

Panel, 16½ inches by 14 inches.

Sale.—Amsterdam, November 28, 1808, No. 53 (83 florins, Spaan).

80*eb*. **View of Haarlem.**—[Possibly identical with 83.]

Sale.—Sir G. P. Turner, London, 1815 (£110 : 5s., Cholmondeley).

80*f*. **View of Haarlem from the Dunes.**—With travellers.

Canvas, 12 inches by 23 inches.

Sale.—V. van der Vinne and Van Oukerke, Haarlem, March 11, 1816, No. 29.

81. **View of Haarlem.** Sm. 76.—The spectator looks across an expanse of well-wooded country towards the town in the distance, where the church of St. Bavo towers above the houses. Here and there are cottages and windmills. A gleam of sunshine breaks from the light fleecy clouds in the sky and enlivens the scene. On the road in front are two coaches and a horseman—the work of A. van de Velde (Sm.).

Canvas, 15 inches by 14 inches.

Sales.—Helsleuter (Van Eyl Sluyter ?), Paris, January 25, 1802 (909 francs).
Lapeyrière, Paris, April 14, 1817 (2600 francs).

81*a*. **View of Haarlem from Overveen.**—In front are bleaching-grounds; on the road are figures. The light on the town is accurate, very well rendered and natural.

Canvas, 21½ inches by 26½ inches.

Sale.—Engelberts, Amsterdam, August 25, 1817, No. 81 (590 florins), Van den Berg).

81*b*. **View of Haarlem.**—With the great church. The spectator looks across bleaching-grounds in the middle distance. Fine sunlight effect.

Canvas, 13½ inches by 16 inches.

Sale.—Jurriaans, Amsterdam, August 28, 1817, No. 54 (575 florins, De Vries).

81*c*. **View of Haarlem from the Dunes.**—Looking over bleaching-grounds and clumps of trees.

Canvas, 9 inches by 12 inches.

Sale.—Amsterdam, July 16, 1819, No. 144 (199 florins, Van Leen).

83. **View of Haarlem across a Spacious Plain.** Sm. 244, and Suppl. 96.—In the foreground are several cottages and bleaching-grounds. A woman and a boy, followed by a dog, are on a road to the right; the figures are very small. [Compare 86, and 80*eb*.]

Canvas, 33 inches by 25½ inches.

Exhibited at the British Institution, London, 1819.

According to a MS. note by Sm. in his own copy of his catalogue, it is probably identical with 86; but compare the dimensions.

Sales.—G. J. Cholmondeley, London, 1831 (£94 : 10s.).
Nieuwenhuys, London, May 10, 1833 (£204 : 15s.).
Lord Northwick, London, May 12, 1838 (£210).

83*a*. **View of the Dunes near Haarlem.** Sm. Suppl. 6.—To the left is a bleaching-ground. Beyond it are cottages. The open plain is dotted with clumps of trees. In front are sandhills overgrown with tufts of long grass. In the distance is a church. [Possibly identical with 57.]

Canvas, 13 inches by 16 inches.

In the De Reus collection, The Hague, 1842 (Sm.); it was bought as a whole by one of the Rothschilds.

83*b*. **View of Haarlem from the Dunes.**

Signed in full; canvas, 16 inches by 21½ inches.

Sale.—P. de Leeuw and P. Barbiers, Amsterdam, July 11, 1843, No. 204.

84. **View of Haarlem from the Dunes.**—To the left is a plot overgrown with trees and bushes. In the right foreground is a sandy plain. A house is fenced off from the road; in front of it are several small figures. The execution is very delicate.

Canvas, 14 inches by 16 inches.

Exhibited at Amsterdam, 1845, No. 46.

Sale.—Mlle. Schenkhuizen, widow of J. H. Molkenboer, Amsterdam, September 6, 1853, No. 21 (6350 florins, Meffre).

85. **View of Haarlem.**—The spectator looks from a dune across the wooded stretches of Aardenhout, broken alternately with sandy roads and with meadows, to the town with its picturesque churches and towers. To the right is a fine country-house with other buildings. In front are a sportsman with his dog and other persons walking. The cloudy sky casts shadows here and there on the plain.

Canvas, 30½ inches by 28 inches.

Sales.—Amsterdam, September 26, 1854, No. 35.
Amsterdam, November 29, 1854, No. 41 (1575 florins).

86. **View of Haarlem.**—On the slope of a little hill are several country-houses amid trees and gardens. On the grass linen is spread out to bleach. On the right a woman and a child walk along a road. [Possibly identical with 83.]

Signed; canvas, 26 inches by 20½ inches.

Sale.—Baron von Mecklenburg, Paris, December 11, 1854, No. 18 (7900 francs, Berthold Legrier)—*see* Ch. Blanc, ii. 504.

87. **View of Haarlem and its Environs.**—The landscape is in shadow. Only a few spots are illumined by the sunlight breaking through clouds. The sea in the distance is in sunlight.

In the Henderson collection, London, 1854 (Waagen, Suppl. 212).

88. **View of the Plain of Haarlem, with the Town in the distance.**—In front is a hill with a pool at the foot. A woman, who has just washed her feet, converses with a peasant who stands before her. Farther back sits a shepherd tending his sheep. Another man, almost in the middle, drives forward his sheep and a cow. The figures are ascribed to A. van de Velde.

Canvas, 21 inches by 26 inches.

Sales.—Le Bas Courmont, Paris, 1792.
Héris (Biré), Brussels, March 25, 1841, No. 20 (6750 francs); *see* Ch. Blanc, ii. 442.
Tardieu the younger, Paris, February 4, 1851.
Th. Patureau, Paris, April 20, 1857, No. 29.

89. **View of Haarlem.**—In front are meadows surrounded with trees and bushes. Workpeople spread out linen to bleach. On the right is a hilly country with cottages bordering on the bleaching-ground. To the left is the church tower. In the distance is the broad plain of Haarlem with the ruins of the castle of Brederode. A fine cloudy sky. Sunlight falls on the linen.

Canvas, 20½ inches by 22 inches.

Sale.—Count Ph. Vilain XIII. and De R——, Paris, May 2, 1857, No. 12.

89*a*. **View of Haarlem.**—To the left is a cottage. A figure and a dog.

Panel, 12 inches by 9½ inches.

Sale.—Amsterdam, May 10, 1853, No. 263 (100 florins, Asher).

89*b*. **Country near Haarlem.**

Signed in full; about 21 inches by 33½ inches.

In the Suermondt collection, Aachen, 1860 (Parthey, ii. 455); but no Ruisdael of this size is now in the Aachen or Berlin Museum.

89*c*. **A Wooded Height near Haarlem.**—The town is seen in the distance.

In the Hertel collection, Nürnberg, 1864 (Parthey, ii. 455).

89*d*. **Dunes near Haarlem.**—At the foot of the dunes is a pool, near which is a group of great trees. In front is a herd of cows, with sheep. In the distance is a wide plain with the town of Haarlem.

Panel, 13½ inches by 46 inches.

Sale.—A. Watering and others, Amsterdam, November 7, 1866, No. 138.

90. **View of Haarlem.**

Exhibited at Leeds, 1868, No. 583.
Then in the collection of E. A. Leatham.

90*a*. **Haarlem and the Neighbourhood.**—A man with two dogs. 13½ inches by 16 inches.

Sale.—W. Delafield, London, April 29, 1870 (£393 : 15s., Rutley).

91. **View in the Neighbourhood of Haarlem.**
Panel, 12 inches by 15 inches.

Sale.—The widow Van der Wall and others, Amsterdam, March 17, 1874, No. 81.

92. **The Haarlem Bleaching-Grounds.**—In the left foreground is a marshy pool surrounded with trees. A road leads from it up a hill towards the right background. In the middle distance is part of the bleaching-grounds; large pieces of linen are spread out near cottages, and many persons are at work. In the distance is the town of Haarlem, dominated by the church of St. Bavo. The sky is filled with great masses of cloud which overshadow almost the whole landscape; stray sunbeams illumine part of the town and the bleaching-grounds.

Signed in full in the left-hand bottom corner; canvas, 25½ inches by 22 inches.

Exhibited at Düsseldorf, 1886, No. 288.
Sale.—Count Sierstorpff, Berlin, April 19, 1887, No. 67.

93. **View of Haarlem from the Dunes.**—To the left is a clump of oaks. Farther back to the right is another clump of trees. In front two men converse; one has a red jacket. A few white clouds in a fine blue summer sky.

Signed with the monogram; panel, 35½ inches by 22 inches.

Sale.—J. H. Teixeira de Mattos and others, Amsterdam, November 6, 1894, No. 45.

94. **VIEW OF A PLAIN NEAR HAARLEM.**—A peasant with a child goes over a sandhill in front. In the middle distance are a clump of trees, a church with a churchyard, steeples, and windmills. In the distance is the town of Haarlem.

Signed; 16 inches by 16 inches.

Sales.—W. Delafield, London, April 29, 1870.
Miéville, London, April 29, 1899, No. 80 (£892 : 10s.).

95. **BLEACHING-GROUND.**—On the left is a gnarled oak in full leaf. On the right is a sandy bank partly overgrown with vegetation. The bank curves round from the right foreground to the left distance enclosing a small grassy plain, watered by a stream in the left centre. To the right of the stream peasants are busy with large pieces of linen which are spread out to bleach. On the bank, in the right middle distance, is a cottage with a steeply pitched roof. To the left of the cottage are trees seen against the sky. Behind the cottage to the right are hills.

Panel, 20 inches by 26½ inches.

Bequeathed by Sir John May to the nation in 1847.
In the National Gallery, London, 1906 catalogue, No. 44.

96. **LANDSCAPE WITH A BLEACHING-GROUND.**—

To the left is a windmill; to the right are a cottage and trees. In front is a piece of water. [Possibly identical with 97.]

Signed in full in the right centre; panel.

In the collection of C. T. D. Crews, London.

97. **A BLEACHING-GROUND IN THE DUNES.**—In the distance are windmills and cottages. The figures are by Ruisdael himself. A good picture. [Possibly identical with 96.]

Signed on the right at foot; a large picture.

In the collection of C. T. D. Crews, London.

98. **View across a Plain from a Hill.**—The plain is intersected by canals. In the plain are bleaching-grounds with figures at work. Farther back is a little wood, in the shadow of a cloud, with cottages at the edge. In the distance is a large wood above which rises a church tower. In the left foreground is a cottage. On a sandhill to the right a sportsman shows his companion a hare; near them are two dogs. If the picture is genuine, it has been completely repainted, like 99. [Possibly both are by Van Kessel. Pendant to 99.]

Signed in full on the right at foot; canvas, 18 inches by 25 inches.

In the Academy of Fine Arts, St. Petersburg, 1874 catalogue, No. 534.

99. **A Plain with Bleaching-Grounds.**—On a plain intersected by canals linen and yarn are spread out to bleach. Beyond is a little wood, on the edge of which are cottages to the left, lying in the shadow of a cloud. Beyond the wood stretches a broad plain. On the left, beyond the sandhills, is another wood, with a house-roof rising above it. In the right-hand corner of the foreground is a sportsman on horseback with three dogs; to the left is a peasant with a stick on his shoulder. [Pendant to 98; see note to that picture.]

Canvas, 21 inches by 25 inches.

In the Academy of Fine Arts, St. Petersburg, 1874 catalogue, No. 535.

99*a*. **A Bleaching-Ground.**

Sale.—Haarlem, April 12, 1740, No. 79.

99*b*. **A Valley in the Dunes, with a Bleaching-Ground for Linen and Yarn.**

Panel, 21 inches by 27½ inches.

Sale.—T. Hellinx, Leyden, April 6, 1778, No. 29 (50 florins, Stokhuijsen).

99*c*. **View of the Dunes with Bleaching-Grounds.**—Trees and cottages; a village in the distance. Light and naturally painted.

Canvas, 19 inches by 16 inches.

Sale.—Jan van Dijk, Amsterdam, March 14, 1791, No. 47 (185 florins, C. S. Roos).

100. **View in the Environs of Haarlem.** Sm. 139.—In front are sandhills. On the right are cottages, in front of which linen is spread out to bleach. On the left are masses of trees, cottages, and a church.

Canvas, 13½ inches by 17 inches.

Sale.—Villers, Paris, March 30, 1812 (1402 francs).

100*a*. **View of the Bleaching-Grounds near Haarlem.**—With characteristic figures. Very sunny.

Canvas.

Sale.—J. Smies, J. H. Knoop, and others, Amsterdam, February 24, 1834, No. 113.

100*aa*. **A Bleaching-Ground.**

Signed in full; panel, 21½ inches by 25 inches.

In the Von Savigny collection, Berlin, 1856 (Parthey, ii. 460).

100*b*. **Landscape with a Bleaching-Ground.**—In front, amid a grove of beeches, is a farm-house, with a bleaching-ground and figures. In the distance is a hill, above which are seen the church towers of a town.

Signed; panel, 15 inches by 18 inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 200.

100*c*. **A Bleaching-Ground.**

Signed in full; panel, about 20 inches by 23 inches.

Sale.—Count von Brabeck, Count Andreas von Stolberg of Söder, Hanover, October 31, 1859, No. 233.

100*ca*. **A Bleaching-Ground.**

Sale.—Frederick Jackson, London, April 20, 1895, No. 36.

100*d*. **A Bleaching-Ground.**—With a cottage and figures.

19 inches by 23 inches.

Possibly identical with the "View of Haarlem"—21 inches by 24 inches—of the sale:—Sir G. Yonge, London, March 25, 1806 (£115 : 10s., Mortimer).

Sale.—Younge and others, London, November 22, 1902, No. 47.

100*e*. **The Castle of Heemstede, near Haarlem, in a Broad Plain.**

Panel, 12 inches by 18½ inches.

Sale.—Rotterdam, August 3, 1811, No. 37 (200 florins, Lebrun, bought in).

100*f*. **The Castle of Kostverloren on the Amstel.**

Sale.—Antoni Bierens, Amsterdam, July 20, 1717 (Hoet, ii. 200), No. 20 (37 florins).

101. **The Castle of Kostverloren on the Amstel, near Amsterdam.** Sm. 256.—The old castle has a high square tower, with a walled garden and a moat. To the right is high ground with an enclosed orchard. Two trees grow on a bank near the front; a plank is laid across a stream near them, and a ladder stands against one of the trees. "An excellent work by the master" (Sm.).

Canvas, 18 inches by 22 inches.

In the collection of the Duchesse de Berry; exhibited for private sale in London, 1834 (and priced at £120); bought by George Stone.

Bought at an anonymous sale, 1846, by Nieuwenhuys.

101*a*. **The Castle of Kronenburg.**—In a fine landscape. With a herd of cows and sheep by A. van de Velde.

About 28 inches by 33 inches.

Sale.—Lambert van Hairen, Dordrecht, October 13, 1718 (Hoet, i. 218), No. 3 (77 florins).

101*b*. **View of the Castle of Loevestein, near Gorkum.**

Panel.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 85.

101*c*. **The Country-House of Middellaan in the Haarlem Wood.**—With accessories.

26½ inches by 21 inches.

Sale.—N——, Leyden, June 1, 1765, No. 60 (56 florins, Bach; probably bought for Fouquet, according to Van der Marck).

101*d*. **View of the Church at Muiderberg.**—In a hilly landscape.

Panel, 18½ inches by 24 inches.

Sale.—Amsterdam, April 27, 1774, No. 7.

102. **COAST SCENE WITH MUIDEN AND MUIDERBERG IN THE DISTANCE.** Sm. 20.—To the right are the dunes. On a road at the foot are an officer and two ladies, with a page. Several shrimpers and other persons are in the shallow water. Two men carry a passenger to a boat in which are two sailors. In the distance are fishing-boats. This picture and its pendant, 927, "are delightful representations of nature and most enviable works of art" (Sm.).

Canvas, 21 inches by 26 inches.

Engraved in the Choiseul Gallery, No. 118.

Sales.—Duc de Choiseul, Paris, April 6, 1772, No. 68 (1701 francs, with pendant).

Dulac, Paris, 1778 (2299 francs, with pendant; mentioned by Ch. Blanc, i. 439).

Prince de Conti, Paris, April 3, 1777—1779, according to Sm., but *see* to the contrary Ch. Blanc, i. 439—(2401 francs, with pendant).

Marquis de Marigny, Paris, 1781.

Marquis de Ménars, Paris, end of February 1782, No. 102 (1850 francs, with pendant, Thamont).

B——, Paris, 1827 (2000 francs, without pendant).

In the collection of Baron J. G. Verstolk van Soelen, The Hague, 1835 (Sm.); sold as a whole in 1846 to Thomas Baring, H. Mildmay, and Lord Overstone.

Sale.—H. B. Mildmay, London, June 24, 1893, No. 65 (£1785).

103. **The Village of Rijswijk.**—A road bordered with high trees leads to the village church. To the right is a cottage in the shade of a great oak, with two persons in front of it. Cloudy sky; some of the clouds are sunlit. A fine picture.

Signed with the monogram; panel, 13 inches by 14 inches.

Sale.—D. Vis Blokhuyzen, Paris, April 1, 1870, No. 63 (2120 francs).

104. **View of Schiedam.** Sm. 152.—On a dyke to the left a road bordered with trees leads to a wooden bridge connecting several huts and cottages. Farther back lies Schiedam, surrounded by trees and dominated by a high tower. Under its walls flows the Schie towards the right foreground; some vessels are in the stream.

Canvas, 21½ inches by 17 inches.

Sales.—General Verdier, Paris, 1816 (3700 francs).
Sébastien Erard, Paris, April 23, 1832, No. 132 (5720 francs).

104*a*. **View of the Town of Weesp.**—Seen from the Vecht. Several vessels on the water. Figures.

Panel, 29½ inches by 54½ inches.

Sale.—Amsterdam, August 19, 1801, No. 97 (18 florins 10, Van der Vinne).

105. **THE WINDMILL OF WIJK BIJ DUURSTEDE.**—The Rhine flows from the left distance, filling almost the whole foreground except for a strip of the right-hand bank which is seen in front. The bank is lined with piles; reeds grow on it in the centre foreground. In the right middle distance is the great stone mill, with its sails at the back and inclined to the left. It rises far above the low trees around it and the episcopal palace beyond it to the left. To the right of the mill is a cottage; farther to the right rises the church tower of the town. On a road along the bank to the right are three women. In the right foreground lie two millstones. On the river in the left distance are two sailing-boats. To the right of them, behind a bend in the stream, rise two masts. A fine cloudy sky. The mill still stands at this spot where the Rhine divides to form the Lek and the Kromme Rhyn (or "Crooked" Rhine). But it is not so high as it seems in the picture; and the lower part is now square and not round, and has a passage through it. Houses now stand where the low trees are seen round the mill. One of Ruisdael's finest pictures. [Compare 183 and 936.]

Signed in full on the right at foot; canvas, 33 inches by 40 inches.

Engraved by L. C. van Kesteren, W. Steelink the elder, and J. H. Graadt van Roggen.

Sale.—J. Noé, 1841.

In the collection of A. van der Hoop, Amsterdam; bequeathed to the town in 1854.

In the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1910 catalogue, No. 2074.

105*a*. **Wijk aan Zee.**—View of the shore with ships. Exemplary in style.

45 inches by 62½ inches.

Sale.—Amsterdam, June 5, 1754, No. 57.

106. **LANDSCAPE WITH A CORNFIELD.**—To left and right are trees, with cornfields between. A man in a dark costume walks to the right. On the left, amid trees, is a cottage with smoke rising from the chimney. On the right is another cottage amid trees. Through a vista in the centre is seen a church steeple. An early work of about

1646-48, wrongly attributed to Salomon van Ruisdael. In the style of the two early pictures at the Hermitage (895, 896).

Signed with the monogram in the right centre; panel, 24 inches by 32 inches.

In the collection of the Marquess of Zetland, Aske Hall, Richmond, Yorkshire.

107. **A WOODED AND HILLY LANDSCAPE WITH A CORNFIELD.** Sm. 299 and 331.—The cornfield is in a depression in the right middle distance. Beyond it are the houses and towers of a town. On the extreme right walks a man with a dog. In the left centre foreground is a great oak whose spreading boughs rise to the top of the picture; the trunk, from which the bark has been partly stripped, is of a reddish hue. Under the tree sits a woman. To the left is an uphill road, partly in sunlight; a woman goes up the road carrying a bundle on her head. The landscape reminds one of the German Mittelgebirge.

Canvas, 42 inches by 55 inches.

Engraved by De Saulx; *see* Filheul et Landon, vii. No. 442.

In the collection of the Duke of Brunswick, Salzdahlum, acquired 1738.

Taken by the French invaders, exhibited at the Louvre, Paris, where it was valued in 1816 (at £60), and afterwards restored.

In the Brunswick Gallery, 1900 catalogue, No. 376.

108. **LANDSCAPE WITH A CORNFIELD.**—In the midst of a rolling plain stands a church with a square tower. In the left foreground is a cornfield; beyond it is a little pool. On the right a road winds away into the distance; on it are several figures.

Signed in full on the left at foot; canvas, 15 inches by 14½ inches.

Exhibited at Bremen in 1904, No. 304; and in 1905.

In the collection of August Lürman, Bremen.

109. **LANDSCAPE WITH A SUNLIT CORNFIELD NEAR THE SEA.**—It reminds one of 124, at Rotterdam.

In the Kilenyi collection, Budapest.

110. **A CORNFIELD.** Sm. 321.—A cornfield with sheaves of wheat lies on the slope of a hill in full sunlight. On the hill are trees; on the top is a house. Two figures. Cloudy sky.

Signed on the right with the monogram; canvas, 26 inches by 31 inches.

Exhibited at Manchester, 1857, No. 1023; and at the Royal Academy Winter Exhibition, London, 1879, No. 118.

In the collection of the Duke of Newcastle, Clumber; where it was in 1835 (Sm.).

111. **DUNES WITH SHEAVES IN THE CORNFIELDS.**—Rolling dunes fill the whole foreground and middle distance. A road with deep ruts runs from the right foreground towards the centre. On the road a man and a boy walk away; farther back is a woman who comes forward. In the left foreground is the corner of a field with sheaves of corn; in the right middle distance is another field with heaped-up sheaves.

In the distance are trees and a village; the church with its tower rises on the right; in the centre is a windmill, and farther to the left in front of the trees is a hut, apparently with sheep in front of it.

Signed in full on the right at foot; canvas, 15½ inches by 20 inches.

Bought by Riedel in Leipzig at the Michaelmas fair of 1751.

Presented by Count Wackerbarth to King Augustus III. of Poland, Elector of Saxony.

In the Dresden Gallery, 1908 catalogue, No. 1503.

111*a*. **VIEW OF A PLAIN WITH A CORNFIELD.** Sm. 265.—The cornfield is on the left. A lofty oak with shattered top is almost in the centre. A road leads from the left background past the oak towards the front. In the centre a man and a woman walk forward on the road, which is flooded by heavy rain; a boy sits in the water and a dog drinks. Beyond, in shadow, a shepherdess tends a large flock of sheep. On the extreme right a man, with a bundle on a stick over his shoulder, walks away, followed by a dog. In the right centre a patch of landscape is in brilliant sunlight. In the right and centre distance is the edge of a wood. To the left, through the trees, is a distant view. Grey clouds in the sky.

Signed in full on the right at foot; canvas, 18 inches by 21 inches.

In the Uffizi Gallery, Florence, 1910 catalogue, No. 882; it was in the collection in 1835 (Sm., who valued it at £262 : 10s.).

112. **VIEW OF A PLAIN WITH A CORNFIELD.** Sm. 182.—A view from a height across an open plain, intersected by two roads, with a swirling stream in front. A peasant is at work in a hemp field, beside the right-hand road. Near the left-hand road is a cornfield. A traveller, preceded by his dog, walks towards a village with a church tower, opposite which stands a windmill.

Signed in full on the right at foot; panel, 10½ inches by 14 inches.

Sale.—Robert de St. Victor, Paris, November 26, 1822 (1660 francs).

In the collection of Sir Hickman Bacon, Bart., Gainsborough.

113. **A CORNFIELD.**—A cornfield lies on a slope to the right. To the left is a withered tree. A man walks down the slope to the field. Farther to the left at the lower corner of the field are two figures, with a dog. The road divides in front to right and left. In the left-hand corner is part of another cornfield. Beyond it is a cottage amid trees.

Signed in full on the left at foot; canvas, 18 inches by 22½ inches.

In the collection of Sir Hickman Bacon, Bart., Gainsborough.

114. [Entry cancelled.]

115. **A HILLY LANDSCAPE WITH A CORNFIELD.**—The cornfield lies to the left. On the right is a road; on it in the foreground is a horseman in a red cloak, followed by a dog, while two other figures are seen to the right farther back. In the left foreground lie tree-trunks. In the centre the roof of a house rises above some trees. On the right is a view of a sunlit plain. Good, but a trifle empty. The sky is the best part of the picture.

In the collection of Maurice Kann, Paris.
In the possession of the London dealers Duveen Brothers.
In the collection of B. Altman, New York.

120. **COTTAGE UNDER TREES WITH A CORNFIELD.** Sm. 213.—On the right is a thatched cottage with oak trees in full leaf behind it. At the door stands a woman looking to the right at a man and a child sitting on a bank. On this bank grows a hedge of flowering elder, which bounds a cornfield; in the left centre an old wheel lies beside the bank. In the distance to the right is another cottage with trees. Blue sky with light clouds. A "beautiful picture . . . unusually rich and verdant in colour and careful in the finishing" (Sm.). [Compare 1074*a*, 1075*a*.]

Signed with the monogram on the right at foot; canvas, 22 inches by 25½ inches.

Exhibited at Manchester, 1857; at the Royal Academy Winter Exhibition, London, 1885; and at the Hudson-Fulton Celebration at the Metropolitan Museum, New York, 1909, No. 108.

In the collection of William Wells, Redleaf, 1835 (Sm.).

Sale.—W. Wells, London, May 12, 1848 (£273, Glendinning).

Purchased from Wells by Sm. and sold to George Field in 1851.

Sale.—George Field, London, June 10, 1893, No. 33.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 177.

In the collection of Rodolphe Kann, Paris, 1907, No. 76; bought as a whole in August 1907 by the London dealers Duveen Brothers.

In the collection of J. Pierpont Morgan, New York.

121. **A CORNFIELD AT THE EDGE OF A WOOD.**—In the foreground is water. To the right is a cornfield, half hidden by bushes. The picture is enlivened by sheep and small figures, which are unimportant, though they are by Ruisdael himself. The sky contains large masses of cloud, which are effective because the picture is not too clearly lighted, but are somewhat hard. A fairly early work.

Signed in full on the right at foot; canvas, 41 inches by 58½ inches.

Exhibited at Manchester, 1857, No. 711; and at the Royal Academy Winter Exhibition, London, 1902, No. 100.

In the collection at Worcester College, Oxford.

122. **A CORNFIELD IN A WOOD; A SHEPHERD WITH HIS FLOCK.**—A road runs from the left foreground towards a wood, in the middle of which lies a cornfield, surrounded by a hedge with a gate across the road. In front a dead tree lies on the road; farther back sits a shepherd near his flock. To the left, amid the trees, is a cottage. The figures are by Ruisdael himself. The picture has darkened very much.

Signed with the monogram on the left at foot; canvas, 24 inches by 20½ inches.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1149.

123. **A CORNFIELD WITH SHEAVES OF CORN.**—The field lies on a slope; above is a cottage. A man and woman, in shadow, are binding the sheaves. To the right is a distant vista. A man with a dog goes away to the right.

Canvas, 25 inches by 29½ inches.

In the collection of John G. Johnson, Philadelphia.

123*a*. **COUNTRY ROAD.**—A hilly landscape with a cornfield. Round the field winds a road, on which are several very small figures. Clouds envelop the highest hill-tops.

Canvas, 15½ inches by 17½ inches.

In the collection of Sir Frederick Cook, Bart., Richmond, No. 181.

124. **A CORNFIELD.**—A cornfield in full sunlight lies on a hill rising to the right, beyond which are two gnarled trees amid bushes near the front. At the edge of the field, to the left, peasants are resting. In the left background is still water, probably the Zuider Zee, with three boats. [Compare 109.]

Signed in full in the left foreground; canvas, 23 inches by 27½ inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. C. 82.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 262 (old No. 242).

124*a*. **A Cornfield.**

Sale.—Amsterdam, October 3, 1708, No. 6.

124*b*. **Landscape with a Fine Cornfield.**—With trees. Light and sunny.

Canvas, 18 inches by 21½ inches.

Sale.—Floris Bontekoning, Amsterdam, May 21, 1770, No. 10.

124*c*. **Landscape with Cornfields.**—To the left are trees. In the centre, farther back, are a church and cornfields. Several good figures and sheep. An open distance and a fine sky.

Panel, 18 inches by 25 inches.

Sale.—J. F. Beschey, Antwerp, August 21, 1786, No. 47 (112 florins, Beekmans).

125. **An Open Landscape with Cornfields.** Sm. 63.—To the left is a group of trees. To the right a river intersects the whole landscape. In the broken foreground are three peasants.

Canvas, 22 inches by 26 inches.

Sale.—Marin, Paris, May 22, 1790 (851 francs).

125*a*. **Cornfields.**—In a fine landscape with sandhills.

Canvas, 21 inches by 27 inches.

Sale.—Maria Theresia Wittebol and De Labistraeten, Antwerp, June 19, 1804, No. 148 (105 florins).

125*b*. **A Wooded Landscape with Cottages and Cornfields.** Sm. 107.—A woman is binding sheaves.

Sale.—London, 1807 (£57 : 15s.).

125*c*. **Landscape with Cottages, Trees, and a Cornfield.**—[Possibly identical with 127.]

Canvas, 9 inches by 13 inches.

Sale.—Cassino, Amsterdam, July 26, 1810, No. 75 (9 florins, Spaan).

126. [Identical with 319.]

127. **A Well-timbered Landscape with a Cornfield.**—At a post in front is a shepherd with his dog. At the side are a cornfield and cottages. Finely lighted, brown, and delicate in treatment. [Possibly identical with 125*c*.]

Canvas, 10 inches by 13 inches.

Sale.—Amsterdam, August 6, 1810, No. 134.

128. **A Hilly Landscape with Several Cornfields.**—In front two roads cross. A traveller with his dog approaches.

Mentioned by Ch. Blanc, ii. 285.

Sales.—Van Leyden or Langeac, 1810.
J. L. Laneuville, Paris, November 6, 1811 (1496 francs, Pérignon).

129. **A Well-tilled Country, with Cornfields.** Sm. 47.—In front are sandhills overgrown with grass and bushes and a winding road. In the distance are cottages amid trees.

Canvas, 18 inches by 21 inches.

Sales.—De Clesne, Paris, December 4, 1786 (2420 francs).
Helsleuter (H. van Eyl-Sluyter ?), Paris, January 21, 1802 (1561 francs).
Lapeyrière, Paris, April 14, 1817 (2400 francs).

130. **Landscape with a Cornfield.** Sm. 204.—On the left a rippling brook flows across a road which leads round a group of trees to the right. On the left are cornfields. In the distance are cottages and low trees, with hills beyond. On the road in front a woman leads a boy. Through the rain-clouds the sun's rays penetrated, forming a fine rainbow. But this, according to Sm. (1835), was cleaned away by a restorer since the sale of 1830.

Canvas, 21½ inches by 24½ inches.

Sales.—R. Bernal, London, 1824 (£105).
Thompson Martin, London, 1830 (£110 : 5s.).

131. **View of a Plain with Cornfields and Meadows.** Sm. 168.—The fields are enclosed with low bushy trees. In front are a pool, rocks, fallen trees, and two cows and three sheep with a herdsman. The man, wearing a sheepskin coat, leans on the back of a dun cow and looks at a peasant who approaches, driving a sheep. These figures, according to Sm., are copied from A. van de Velde by a modern painter. In the distance are a church tower, three mills, and a house. The sky is overcast, with a passing gleam of sunshine in the centre.

Canvas, 22 inches by 28 inches.

Bought from Fossard, Paris, in 1830 by Sm. (who valued it in 1835 at £210).

132. **Landscape with Cornfields; a Shepherd with Sheep and Cows.** Sm. 106.—An open plain is divided by a rough road leading into the distance. To the left is a field of ripe corn; beyond it is a wood of low trees on the brow of a hill. A peasant drives seven sheep and two cows forward; these figures are by A. van de Velde. "An excellent work of the master, remarkably fresh in hue and luminous in effect" (Sm.).

Canvas, 18½ inches by 22 inches.

Exhibited at the British Institution, London, 1832.

Sales.—Edward Coxe, London, April 23, 1807 (£98 : 14s.).
Earl of Mulgrave, London, May 12, 1832 (£73 : 10s., Lord Lansdowne).

In the collection of Sir Abraham Hume, Bart., 1835 (Sm.).

Most probably now in the collection of Earl Brownlow, Ashridge Park.

133. **The Cornfield.** Sm. Suppl. 79.—An open plain with a stream along the front and the ruins of a bastion and tower on its banks. In the distance are a village and a church tower rising above trees.

Canvas, about 17 inches by 16½ inches.

Sale.—Dubois, Paris, December 7, 1840 (3500 francs).

134. **A Cornfield.**—A cornfield in bright sunlight lies to the left in a hilly landscape which is intersected by a road. The clouds cast dark shadows on the right. In front lie tree-trunks; beyond are figures on the road.

Canvas, 18 inches by 21½ inches.

Sale.—Meffre the elder, Paris, February 25, 1845, No. 81.

135. **Harvest.** Sm. Suppl. 80.—Near the front is a spacious hill mostly covered with ripe corn; some of the corn is in sheaves, and a peasant reaps the rest. A peasant approaches along a winding road which crosses the field. Along the front is a sandy road. In the distance are a few bushy trees and a hedge. A fine day. An "excellent picture" (Sm.).

Canvas, 16 inches by 18 inches.

In the collection of the Baron Verstolk van Soelen, The Hague, No. 46, 1842 (Sm.). The collection was sold as a whole in 1846 to Thomas Baring, H. Mildmay, and Lord Overstone. Chaplin bought this picture.

135*a*. **Cornfields at Harvest (or, A Traveller watering his Steed).** Sm. Suppl. 41.—An open hilly country at harvest time. To the left of a road, which passes cornfields and sandhills, is an inn with a thatched roof and a flag. A young man on a roan horse rides through a brook in front, where two children bathe. Another man on a grey horse, farther back, converses with a shepherd and other persons. On the horizon is a village church, half hidden behind rising ground. A few sunbeams break through the clouds. The figures are by Philips Wouwerman.

Canvas, 20 inches by 23 inches.

In the collection of Baron Nagell van Ampsen, The Hague, 1842 (Sm.).

Sale.—A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 56 (2010 florins, I. Roos).

135*b*. **A Plain with Cornfields.**—A village. In front are a horseman and a man on foot.

Panel, about 13½ inches by 19½ inches.

In the Weyer collection, Cologne, 1852 (Parthey, ii. 457).

135*c*. **A Wooded Landscape with a Cornfield.**—A river, peasants, and a boat.

Sale.—Samuel Woodburn, London, May 15, 1854 (£88, Hickman).

136. **Landscape with Cornfields, and Sheep and Figures.** Sm. 214.—A far-reaching view across an open plain varied with woods, meadows, and cornfields, villages and churches amid trees, cottages and windmills. In front are the ruins of a castle with a stagnant moat, fringed with trees and underwood. On the left a winding road passes a cornfield with sheaves and a group of trees and is lost in the distance. A shepherd sits on the old castle-wall, conversing with a youth seated on the ground, near a dog and three sheep. On a bastion, on the other side, are three sheep; in a breach of the bastion stands a man. On a pool are three swans. The figures and cattle are by A. van de Velde. A thunderstorm has just passed over. In the sky are masses of rolling cloud, through which sunbeams fall on windmills in the distance. The rest of the landscape is in partial shadow. "This capital picture may be cited as a chef d'œuvre of the artist in this peculiar department of landscape-painting" (Sm.). [Compare 775, 776.]

Canvas, 43 inches by 57 inches.

Exhibited at Manchester, 1857, No. 699, by R. Sanderson.

Sale.—Jan Gildemeester, Amsterdam, June 11, 1800, No. 190 (315 florins, Tays).

In the collection of the Marquis de Marialva, Paris, 1825; bought privately by Sm.

Sales.—John Smith, London, 1828 (£472 : 10s.).
Abrahams, London, 1831 (£275).

In the collection of Richard Sanderson, London, 1835 (Sm.).

Sale.—R. Sanderson, London, June 17, 1848 (£504, Brown); but apparently bought in, for it was in the Sanderson collection in 1854 (Waagen, ii. 288), and was lent from it to Manchester in 1857.

136*a*. **A Road through a Cornfield.**—A peasant, a windmill, a distant church.

19 inches by 23 inches.

Sale.—J. Gillott, London, April 19, 1872, No. 352 (£86 : 2s., Everard).

137. **The Cornfield.** Sm. 52 and 157.—In the centre foreground is a sedgy pool, with bushes, flags, and a decayed tree on the right, and an old oak on the bank in the centre, farther back. A sunlit foreground extends in the middle distance; it is bounded at the back by trees, above which rises a church tower. To the left of the oak a man in a broad-brimmed hat, with a stick on his shoulder, walks to the left. A "choice and brilliant production" (Sm.). [Pendant to 704.] Described from the engraving.

Panel, 10 inches by 13 inches.

Engraved by Weisbrod in the Le Brun Gallery.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 84.

Sales.—Chevalier Lambert et Du Porail, Paris, March 27, 1787 (1201 francs).
Talleyrand, Paris, July 7, 1817; the collection was bought privately before the sale by W. Buchanan.

In the possession of the London dealer Woodburn, 1835 (Sm.).

Sale.—Samuel Woodburn, London, May 15, 1854 (£178 : 10s., Smart—to Fordham, according to *Art Sales*).

In the collection of J. E. Fordham, 1878.

138. **A Plain with Sunlit Fields.**—[Possibly identical with 670.]

In the collection of Andrew Fountaine, Narford Hall, 1850 (Waagen, iii. 430).

139. **View of a Plain with Cornfields.** Sm. Suppl. 58.—The plain is intersected by a winding road between cornfields. In the distance are a church tower and a wind-mill. In the left foreground a woman sits under a fence, with a man standing beside her. Farther away a traveller comes along the road; beyond him are a woman and child. A cloudy sky with a gleam of sunshine. An "admirable production" (Sm.).

Canvas, 16½ inches by 16 inches.

Exhibited at the British Institution, London, 1837.

In the collection of the Earl of Burlington, Holker Hall, 1837, and also in 1854 (Waagen, Suppl. 425).

139*a*. **The Cornfield.**—A plain with a brook crossed by a plank in the foreground. Beyond is a cornfield, half of which is not yet reaped, while the other half is covered with sheaves. A slope covered with bushes, and, in the distance, a village.

Canvas, about 18 inches by 24 inches.

Engraved by J. T. Prestel.

Sale.—Count von Brabeck, Count Andreas von Stolberg of Söder, Hanover, October 31, 1859, No. 230.

139*b*. **View from a Hill over a Wooded Plain.**—Part of the plain is covered with sheaves of corn. Part is bounded by walls and hedges surrounding cottages to the left. A broad ray of sunlight breaks through the thick clouds.

Canvas, 14 inches by 16 inches.

Sale.—Duc de Morny, Paris, May 31, 1865, No. 75 (30,100 francs).

140. **THE HARVEST.**—A broad road leads from the centre foreground to the back. To the left is a field of golden corn, beyond which are cottages, a wind-mill, and trees. To the right is a field already reaped, with rows of piled-up sheaves and some peasants at work. In the distance to the right are a cottage and trees. Along the road is a distant view.

Signed in full; canvas, 18½ inches by 22½ inches.

Exhibited at Vienna, 1873, No. 109.

Sale.—C. Sedelmeyer, Vienna, December 20, 1872, No. 143 (Baron Königswarter); but not in the Königswarter sale, Berlin, 1906.

141. **THE CORNFIELD.**—On the left a sandy road leads into the distance. On the right side of it are two small and slender trees. Beyond, filling the whole right, is a yellow cornfield in full sunlight. Beyond the field are hills with foliage. On the road, in the middle distance, a peasant with a dog walks towards a windmill amid trees in the background. On the horizon is a village church tower. Fine cloudy sky.

Signed in full on the right; canvas, 19 inches by 22 inches.

In the Viardot collection.

Sale.—G. Rothan, Paris, May 29, 1890, No. 95 (24,000 francs).

142. **A Cornfield.**—A cornfield lies on the slope of a hill overgrown with bushes, amid which here and there are cottages and clumps of tall trees. A couple of peasants are binding sheaves. At the foot of the hill, fringed with low bushes, is a peasant with a dog; near him is a great waterfall. Above it is a view over a broad plain, under a sky with light clouds.

Canvas, 26 inches by 32 inches.

Sale.—Adolf Schuster and others, Cologne, November 14, 1892, No. 136.

143. **VIEW OF A CORNFIELD.** — The field is in sunlight. A large clump of trees. A fine sky. There are comparatively few tones in the foliage, which therefore reminds one of R. van Vries.

Signed in full, and dated 1646.

In the possession of the London dealer Buttery, March 1906.

143*a*. **Landscape with a Cornfield near the Sea.**

16½ inches by 20½ inches.

Sale.—London, July 20, 1906, No. 151.

144. **THE CORNFIELD.**—A broad sunlit sandy road, with grass and bushes at the sides, leads from the left distance to the right foreground. On the road are a peasant, a sportsman, and three dogs. Beyond the road is a sunlit cornfield, bounded at the back by bushes and trees on a low hill. In the left distance is the sea with two boats. Clouds high in the sky. The figures, which are good, are attributed to A. van de Velde in the Muller catalogue.

Signed in full in the right centre at foot; canvas, 18 inches by 22 inches.

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller, 1906, No. 110.

In the possession of the Amsterdam dealers Fred. Muller.

In the collection of Hans von der Mühll, Basel.

145. **A WATER-MILL IN A WOODED LANDSCAPE.** Sm. 48, and Suppl. 34.—On the right a broad winding road ascends into a little wood, beyond which on the right rises a church steeple. In the right foreground stands a woodcutter, axe in hand, behind a tree-trunk, on the left end of which a woman kneels. Behind it numerous slighter branches lie across the road. On the left side of the road, in the centre of the picture, are three oaks. On the extreme left is a still pool, with two

swans swimming and a third flying. On the far side of the pool is a large water-mill; on the gable side of it, which is turned to the front, is the large water-wheel. Close to the wheel is a wooden bridge, on the right side of which stand two men; a third man goes away up the road. Hobbema painted the same mill in a picture of 1662 which was in the Kums collection, sold in 1898 (Hobbema, 108). Cf. also Hobbema, 94. [Possibly identical with 168 and with 158*i*.]

Signed in full on the right, and dated 1661; canvas, 25 inches by 31 inches.

In the Le Brun collection.

Sales.—De Clesne, Paris, December 4, 1786 (1250 francs).
Wilkinson, London, 1828 (£73 : 10s., Sm.).
Sold by Sm. to a foreign dealer, 1829.

In the collection of A. van der Hoop, Amsterdam, 1842 (Sm.); bequeathed with the collection to Amsterdam in 1854.

Said in the Rijksmuseum catalogue to have been purchased by Van der Hoop from Jo. de Vries in 1858 (possibly a misprint for 1853).

In the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1910 catalogue, No. 2077.

146. **THE WATER-MILL.**—View across the mill-pool towards the water-mill, which stands amid trees. The same mill as that painted by Hobbema, as, for example, in the two pictures at the Rijksmuseum (*see* Hobbema, 66, 67). The building on the right is roofed with red tiles, and the timbers are grey. To the left is a green hill. There is no distant view. On the road to the left is a man, followed by a dog. To the right is a flowering elder bush. To judge from the style, the picture was probably painted about the time when Hobbema and Ruisdael worked together (1660-63).

Signed with the monogram on the left; canvas, 25 inches by 27½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 80, and 1902, No. 134.

In the collection of the Right Hon. Lewis Fry, Clifton, Bristol.

147. **A SLUICE BETWEEN THE TWO WHEELS OF A WATER-MILL.**—To the left is the mill; to the right is a ruin. A man in red is on the sluice. An early picture, strongly lighted.

In the collection of Sir Audley Neeld, Grittleton House.

148. **THE WATER-MILLS.** Sm. 17.—In the left centre are two water-mills on either side of a stream flowing to the right front. The mill to the left is partly cut off by the frame and hidden by an oak tree. Between the mills are three water-wheels, two on the left and one on the right, with an open sluice-gate in the centre, through which the stream rushes down. A man stands on the footbridge above raising the gate. Behind the mill on the right is a tree. Beyond the sluice on the right bank is another house. On the left bank in front are reeds. In the right foreground is a tree-trunk in the water, with plants on the bank. A flight of steps goes up the right bank to a path up a hill, on the top of

which, in the right distance, are a village church and a wind-mill amid trees. Cloudy sky. The same mills, seen from a nearer standpoint, but without the landscape on the right and with the right-hand mill in ruins, are represented in 157.

Signed in full; canvas, 34 inches by 43½ inches.

Sale.—Thomas Emmerson, London, 1832 (£504).

In the collection of Wynn Ellis, 1854 (Waagen, ii. 297); bequeathed in 1876 to the National Gallery.

In the National Gallery, London, Wynn Ellis bequest, 1906 catalogue, No. 986.

149. **WATER-MILLS.**—Three tall mills stand to the left by a stream, at the foot of a hill, on the top of which are trees seen against a cloudy sky. The slopes in the centre distance are wooded. On a plain in front bleachers are at work spreading out linen.

Signed with the monogram; canvas, 23½ inches by 28½ inches.

In the collection of Wynn Ellis, London, bequeathed in 1876 to the National Gallery.

In the National Gallery, London, Wynn Ellis bequest, 1906 catalogue, No. 989.

150. **A WATER-MILL.**—It stands on the left in a foaming stream. On the right is a wall with high trees above. Farther back is a tower. In the distance is a hill. Rain-clouds in the sky.

Canvas, 34 inches by 47½ inches.

In the collection of James Morrison, London, 1857 (Waagen, Suppl. 112).

In the collection of Mrs. Charles Morrison, London.

151. **LANDSCAPE WITH A MILL AND WATER.**—On a bridge a man is fishing. In the distance are houses and a church tower.

A false signature; panel, 12½ inches by 14½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1894, No. 89.

In the collection of C. A. Ionides, London; bequeathed to the Victoria and Albert Museum, 1899.

In the Victoria and Albert Museum, South Kensington, London, C. A. Ionides bequest, 1904 catalogue, No. 85.

152. **WATER-MILL WITH A SLUICE.**—The mill is in the right centre. Two men are raising the sluice-gate, and the water rushes down between the two wheels into a pool in front. Behind the mill are trees; to the left is a landscape. The mill-wheels are seen from the side, and not directly in front as in 158 and other pictures. Good in quality and well preserved.

Signed in full; 21½ inches by 27½ inches.

Exhibited at the Guildhall Art Gallery, London, 1894, No. 48.

Then in the collection of A. Montagu.

In the collection of Lord Swaythling, London.

153. **A WATER-MILL.**—With wheels on either side.

In the collection of the late Maurice Kann, Paris.

Sale.—Maurice Kann, Paris, June 9, 1911.

154. **A WATER-MILL.**—In a river landscape. It lies in the left centre, a little way back, on a stream which flows to the right foreground. In the centre a shepherd drives a flock of sheep across the stream to the right. This bank is rocky and rises in the background to a high hill, half-way up which is a village with a church. Below on the bank is a large farm. On the road, in front of it, leading to the ford, are a man, a woman, and a child. The bank to the left is also steep, with a road leading away into the background and bending to the left in the middle distance. Behind the water-mill and the farm to the right are high trees on a ridge.

Signed; canvas, 42 inches by 52½ inches.

Sale.—Lord Haldon, London, February 28, 1890.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 176.

In the collection of Count Palffy, Paris.

155. **A WATER-MILL IN A NORWEGIAN LANDSCAPE.** Sm. 307.—A dark rocky landscape is intersected by a river, on which are a raft of timber and a small sailing-boat. To the right, on the farther bank, are a cottage, a pile of timber, and a mill. Near the centre is a castle on a rocky hill. Farther to the left in the distance is a lofty conical hill, the top of which is hidden in cloud. One of Ruisdael's most important pictures. Probably an evening effect, but very much darkened by time. Attributed in the 1838 catalogue to Salomon van Ruisdael.

Canvas, 40 inches by 43 inches.

Engraved by P. E. Moitte in the Brühl collection.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1147; it was there in 1835 (Sm., who valued it at £300).

156. **WATER-MILLS.** Sm. 309.—In a wooded valley near a village in the right background. In front persons ford a stream. A man rider waters two horses in the river. A woman is on the bank, and three swans are in the stream. The figures are attributed to Lingelbach. Very yellow clouds, but otherwise very fine.

Signed with the monogram; canvas, 16 inches by 19 inches.

In the collection of Count S. A. Stroganoff, St. Petersburg; it was there in 1835 (Sm., who valued it at £120).

157. **TWO WATER-MILLS.**—The stream runs over a weir between two mills; the right-hand mill is in ruins. A very fine, fresh, and powerful picture. The mills are the same as those in 148, but painted from a nearer standpoint. In 148 the right-hand mill is still in good repair, and there is more landscape to the right of it.

Signed with the monogram on the right under the mill-wheel; panel, 14 inches by 17½ inches.

Sale.—Albert Levy, London, July 16, 1876 (£162, M. Colnaghi).

Bought by Bode for the Strassburg Museum from M. Colnaghi.

In the Strassburg Museum, 1903 catalogue, No. 137.

158. **LANDSCAPE WITH A WATER-MILL.**—A river fills the whole foreground. In the centre it rushes down under three water-wheels and a raised sluice-gate, between two mills on either side. The right-hand mill has been burnt and is in ruins. In the distance are clumps of trees. Two men stand on the footbridge above the sluice.

Signed in full on the right at foot in the water; canvas, 21½ inches by 26 inches.

A copy is in the Schloss, Coburg.

In the Grand Ducal Museum, Weimar, 1894 catalogue, No. 172.

158A. **A Water-Mill.**

Mentioned in the inventory of the goods of the widow of Jan Troost, Amsterdam, May 26, 1671 (valued at 40 florins); noted by A. Bredius.

158B. **A Mill with a Waterfall.**

Sale.—B. Keerwolff, Leyden, September 9, 1748, No. 12 (23 florins, Frans van Mieris).

158*a*. **A Water-Mill with a Rushing Stream.**

Sale.—Sonne and others, Amsterdam, July 5, 1759, No. 94 (1 florin 10, De Moni).

158*b*. **Village with a Water-Mill by a Stream.**—Very naturally painted.

Canvas on panel, 20½ inches by 27 inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 157.

158*c*. **Landscape with a Water-Mill.**—A water-mill stands near an old ruin. In front are small figures. Sunny.

Panel, 14 inches by 16 inches.

Sale.—Amsterdam, June 21, 1774, No. 185 (61 florins, Fouquet).

158*d*. **A Water-Mill with a Ferry-Boat.** Sm. 93.—A picturesque water-mill stands on the bank of a river. A ferry-boat, with a horse and five men in it, crosses the river. Near the mill is a man in a little boat. On the other side are an old round tower amid trees and a wall with an archway. In the distance is a high hill.

Engraved by Duplessis Boisseau.

Sale.—Mariette, Paris, 1774.

158*e*. **Landscape with a Water-Mill.**—At the side is a little village with fine trees in front. Two goats graze. In front is a little pool with ducks swimming. At the side is a water-mill with some small figures.

Panel, 16 inches by 19½ inches.

Sale.—Jan Maul and others, Leyden, September 28, 1782, No. 80 (30 florins, Coclers).

158*f*. **Three Water-Mills (or, The Washerwomen).** Sm. 59.—On the banks of a river flowing through a landscape are three water-mills. Beyond is a hill clothed with trees. Boys bathe in the stream, and women

wash clothes; the figures are attributed to A. van de Velde (Sm.). [Possibly identical with 162.]

Canvas, 22 inches by 27 inches.

Sale.—Coclers, Paris, February 9, 1789 (880 francs).

158*g*. **A Water-Mill.**—In a fine landscape.

Canvas on panel, 15½ inches by 21½ inches.

Sale.—Aart Schouman, The Hague, October 17, 1792, No. 41 (61 florins, Coclers).

158*ga*. **A Hilly Landscape with a Still Pool and Trees.**—A water-mill at work. Two persons in a boat.

Canvas on panel, 15½ inches by 20½ inches.

Sale.—Amsterdam, August 14, 1793, No. 111 (24 florins, Yver).

158*h*. **A Water-Mill.**—It is surrounded by buildings and trees. The rushing water of the mill-stream and the sunlight make this broadly painted picture especially fine.

Panel, 21 inches by 26 inches.

Sale.—(Fiseau ?) Amsterdam, August 30, 1797, No. 187 (155 florins, Yver).

158*i*. **A Water-Mill.**—The mill stands to the left in a hilly landscape with tall trees and a cottage. In front are a man and a woman at the foot of a birch tree. Naturally and broadly painted. [Possibly identical with 145 and 168.]

Canvas, 24 inches by 30 inches.

Sale.—P. Fouquet, Amsterdam, April 13, 1801, No. 63.

159. **A Water-Mill.** Sm. 98.—In a landscape with a village church. Figures by Philips Wouwerman. "A beautiful study from nature" (Sm.).

Sale.—Lady Holderness, London, March 6, 1802 (£685, Lord Breadalbane).

159*a*. **An Overshot Water-Mill.**—[*See* Sm. 142.]

Sale.—General Craig, London, April 18, 1812 (£118 : 13s.).

159*b*. **The Water-Mill.**—[Pendant to 635*c*.]

Sale.—Duke of Brunswick, London, 1813 (£65 : 2s., Woodburn).

159*c*. **A Water-Mill.** Sm. 149.—Men close the sluice-gate. On the left is a bank with a picturesque village on top.

Sale.—London, 1814 (£200).

159*d*. **A Water-Mill in a Wooded Landscape.**—With many cows and sheep by A. van de Velde.

Panel, 16 inches by 24 inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 111 (150 florins, Exfort).

160. **A Water-Mill.**—Figures in the water.

Sale.—London, 1831 (£157 : 10s., Norton).

161. **A Water-Mill.** Sm. 68 and 322.—A hilly and wooded landscape. A red-tiled water-mill with its wooden wheels fills most of the left-hand side. The stream in the right foreground has a rugged bank overgrown with bushes, and fenced with hurdles. The sandy foreground on the right is washed into channels by the stream and is seen in sunlight. Clumps of trees behind the mill partly conceal a hill in the distance. Two men are in a meadow; one of them is busy with a cask. Evening.

Canvas, 29 inches by 37½ inches.

Sales.—Marin, Paris, March 22, 1790 (1010 francs).
Claude Tolozan, Paris, February 23, 1801 (2455 francs); mentioned by Ch. Blanc, ii. 188.
Lafontaine, Paris, May 28, 1821 (5500 francs, Laneuville); mentioned by Ch. Blanc, ii. 347-8.
In the collection of Harry Phillips, London, 1835 (Sm.).

162. **A Waterfall, with a Water-Mill.** Sm. Suppl. 29.—On the right a large mill, composed of three separate buildings connected by machinery, stands at the foot of a lofty hill on the bank of a river which flows along the front and is lost is the distance to the left. Two women wash linen. A man carries a basket on his head. Another man stoops to pick up a basket, near a boy. Other figures are on the bank. [Possibly identical with 158*f.*]

Canvas, 24 inches by 29 inches.

Imported into England by the London dealer Chaplin, 1836.

163. [Identical with 171.]

164. **Water-Mills in a Norwegian Landscape.**—The mills fill most of the foreground. Two wheels are in motion, and the stream rushing under them forms a waterfall into a large mill-pool. On the right are the ruins of an old building. A rustic bridge leads from this to the mill-house, in front of which two men open the sluice-gate. A mass of trees bounds this side of the composition. On the left are piles in the water and water-plants; higher up is a picturesque wooded landscape.

Panel.

Sale.—Héris (Biré) of Brussels, Paris, March 25, 1841, No. 22 (4560 francs, Cousin); mentioned by Ch. Blanc, ii. 442.

165. **Landscape with a Water-Mill.** Sm. 183, and Suppl. 118.—To the right is a thatched cottage, backed by a clump of trees. The mill-stream flows along the front. On the farther side of it is a high brick embankment, above which is a view over an open country intersected by hedges. Two men fish in the stream. "A beautiful example of the master, and of the choicest quality" (Sm.).

Panel, 14 inches by 16½ inches.

Sale.—Robert de St. Victor, Paris, November 26, 1822 (3240 francs).
Imported into England by Sm., who sold it to the Hon. George J. Vernon.
Sale.—G. J. Vernon, London, 1831 (£136 : 10s.).
In the collection of Charles Brind, 1835 (Sm.).
In the collection of Henry Labouchere, 1842.

166. A WATER-MILL WITH TWO WHEELS. Sm. Suppl. 100.—The mill forms the left half of the picture, with high trees to the left and at the back. The narrower side of the building is turned to the front; close under the roof is a trough on four posts, which leads the water to the right, where it runs away in two small cascades. To the right of the mill is a solitary tree. To the right of it a man mends a cask; two boys watch him. Farther back are two sheep and some willows. At the right edge of the picture is a bush. The bank in front is strengthened with boards and piles. A stream, with reeds to the right, fills the whole foreground.

Signed in full in the water in the left foreground; canvas, 22 inches by 26 inches.

Sale.—London, 1837 (£50: Sn., Sm.).
In the collection of A. van der Hoop, Amsterdam, 1842 (Sm.).
In the possession of the Cologne dealer Bourgeois.
In the collection of L. Narjoux, Suresnes.
In the possession of the Paris dealer E. Bourgeois.

166a. Landscape with a Water-Mill.

Exhibited at Amsterdam, 1845, No. 74, by an unknown lender.

167. A Water-Mill in Norway. See Sm. Suppl. 23.—On high rocks to the left are brick cottages with a square tower amid tall firs and other trees, as well as a water-mill under which the water rushes down into a stream in front. Below, by a bridge, is a wooden hut, near which is a group of four men. On the right bank, farther back, are other cottages and trees. Through the defile flows a rushing stream, hemmed in by rocks, and forming a waterfall in front. In the distance are mountains. Cloudy sky with sunbeams. [Compare 273.]

Canvas, 21 inches by 36 inches.

In the collection of Robert Pigou.

Bought by Sm. in 1836 and sold to Joseph Barden. Taylor Hume; it was there in 1851 Waagen, Suppl. 291.

Sale.—Joseph Barden, London, [illegible], Neuwenhuys.

167a. Landscape with a Water-Mill.—And a church.

Sale.—John P. Anderson, London, May 13, 1867 (£319, Norton).

168. A Water-Mill. Sm. 161 and Suppl. 73.—On the right is a picturesque mill, with a wooden house roofed with red tiles and patches of thatch. The water runs through a trough on to the mill-wheel and then down another trough into the mill-pool, flowing along the front. On the left is a high rugged bank, fenced at the water's edge with hurdles and covered in part with bushes. Behind the mill are clumps of trees which, with others, bound the view. A fine cloudy sky. An "excellent picture, painted in the artist's finest manner" (Sm.). Dated variously with 1653 and 1658.

Canvas, 25 inches by 27½ inches.

Sale.—London, 1875 (£[illegible] 2s.).

Bought from Henry Galley Knight before 1835 (Sm.).

Sold by the dealer Brondgeest to A. van der Hoop, Amsterdam, before 1842 (Sm.).

Sale.—Jer. de Vries, Amsterdam, November 15, 1853, No. 100 (1700 florins, De Vries).

169. **The Water-Mill.**—On the left stands a mill with fine trees at the back and sides. In front the sluice is built on piles. Under the wheel the water flows into a pool filling the whole foreground; in the pool are rushes and ducks. On the far side of the pool, whose banks are protected by timbers and piles, are a group of figures and trees.

Canvas, 21½ inches by 26 inches.

Sales.—Paul Périer, Paris, March 16, 1843.
Piérard of Valenciennes, Paris, March 20, 1860, No. 70 (1950 francs).

169*a*. **A Water-Mill in a Wooded Landscape.**—Fine tone.

Signed; panel, 18½ inches by 23 inches.

Sale.—Amsterdam, April 24, 1860, No. 110.

169*b*. **Landscape with a Water-Mill.**—Two men. In front is a road with water running across it diagonally.

Sale.—C. Scarisbrick, London, May 11, 1861 (£210, Tayleure).

169*c*. **Landscape with a Water-Mill.**

Signed; 15½ inches by 18 inches.

Exhibited at Amsterdam, 1867, No. 173.

Then in the collection of G. J. Schouten.

169*d*. **A Water-Mill.** Sm. 250.—The mill stands amid trees; the wheel is not working. The water flows through the sluice amid stones and falls in a cascade on the foreground.

Signed, and dated 1653; canvas—or panel, according to Waagen—25½ inches by 33 inches.

Sales.—J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 70 (1980 florins, Clarke for Nieuwenhuis).
Casimir Périer, London, May 5, 1848 (£367 : 10s., Gardner).
J. D. Gardner, London, 1854 (£451 : 10s., Brown).

Sold by Brown to Edmund Foster.

In the collection of Edmund Foster, Clewer Manor, 1857 (Waagen, Suppl. 287).

Sale.—Richard Foster of Clewer Manor, London, June 3, 1876 (£1837 : 10s., Durlacher).

169*e*. **A Water-Mill.**—A man opens a sluice.

A small picture.

Sale.—Baron de Ferrières, London, July 8, 1876 (£116 : 11s.).

170. **TWO WATER-MILLS.**—In front is a still pool. To the left, farther back, is a thatched building with a mill-wheel to the right. On the right, behind two large trees in full leaf, is the other mill with two wheels on the left or narrow side. The two buildings are connected by

a footbridge, with the sluice in the middle, which is closed. The buildings and bridge are mirrored in the still water. Over the bridge is a view of a hill with trees. An excellent picture.

Signed on the left with the monogram ; panel, 16 inches by 19 inches.

Sale.—E. Habich, Kassel, May 9, 1892, No. 125 (10,150 mark, Bodmer of Zürich).

171. **LANDSCAPE WITH A WATER-MILL.** Sm. 111, and Suppl. 59.—On the right is the mill, with a house of brick and timber. Between the two buildings are the water-wheels and the sluice, which two men have opened. The stream rushes down into the foreground. In the left foreground are piles and water-plants. The stream is confined by a high brick embankment, partly overgrown with bushes. Behind the mill are clumps of trees. "A most excellent production" (Sm.).

Signed in full on a stone at the side, and dated 1653 ; panel, 22½ inches by 27 inches.

Waagen (Suppl. 194) mentions "A Water-Mill" in the collection of George Field, 1857, and certainly means this picture, but describes it as on canvas, of considerable size.

Sm. (111) mentions "a picture corresponding in size and description with the preceding," but on canvas, as having been imported by the London dealer Emmerson and sold to William Beckford, as thence passing to Hume and to O'Neil, and thence to the collection of Charles Brind by 1835. Under Suppl. 59 he appears to regard the two pictures as one, with the following history. Possibly he was mistaken.

Exhibited at Manchester, 1857, No. 957 ; and at the Royal Academy, Burlington House, London, 1871, and 1888, No. 111.

In the Vrancken collection, Lokeren, 1835 (Sm.).

Sales.—P. J. F. Vrancken of Lokeren, Antwerp, May 15, 1838, No. 3 (8030 francs) ; bought by Nieuwenhuys and sold to Charles Brind, before 1842 (Sm.).

Charles Brind, London, May 10, 1849 (£294, J. Field—but to Norton, according to *Art Sales*).

In the collection of Barclay Field.

Sale.—George Field, London, June 10, 1893, No. 32.

171*a*. **An Old Water-Mill.**

Panel, 14 inches by 16½ inches.

Sale.—J. Senior, London, April 28, 1906, No. 148.

172. **A WIND-MILL.**—On a bastion by a river. On the gallery of the mill are two men ; a third climbs the steps up to them. To right and left are tiled roofs. A hill overgrown with bluish willows and oaks, with two sheep on the slope. On the river is a boat. In the distance are bluish bushes and another mill. Blue sky with large grey clouds, and some birds. A very fine picture.

Signed on the right at foot ; canvas, 20 inches by 26 inches.

In the collection of G. Martius in Kiel, where it has been for about fifteen years.

173. **A VIEW IN HOLLAND: LANDSCAPE WITH A WIND-MILL.** Sm. 102.—On the farther bank of a pool in the right foreground stands a large wooden wind-mill, inside a paling amid trees. To the right of it are low cottages. To the left of the pool a winding road runs from the left foreground across a plain with sunlit bleaching-grounds and cottages amid trees beyond them. On the road in the middle distance a man with a white dog goes towards a hut, near which is a woman with a child. Cloudy sky.

Signed in full on the left at foot; canvas, 31 inches by 40 inches.

A good copy, attributed to G. Hulseboom, was in the sale:—Raedt van Oldenbarnevelt, Amsterdam, November 6, 1900, No. 187.

Exhibited at the Royal Academy Winter Exhibition, London, 1894, No. 76.

Sale.—Earl of Halifax, London, 1808 (£192 : 3s.).

In the Royal collection, London, 1835 (Sm.) and 1854 (Waagen, ii. 21).

In the Royal collection, Buckingham Palace, London, No. 59.

174. **LANDSCAPE WITH A WIND-MILL.** Sm. 135.—A town-moat stretches from the distance to the foreground, which it almost fills. In the immediate right foreground is the reedy bank with a wooden bridge. Farther back are brick walls, the remains of a sluice, which are connected by planks. A man with a dog crosses to the left bank which is thickly planted with trees. Near the bank is a boat on the water. In the middle distance is a man in a flat-bottomed boat on the sunlit water. Farther back is a wooden drawbridge over the moat to the town, above whose wall rise house-roofs and a great wooden mill. A fine summer day with clouds in the sky. More or less in the style of Hobbema. The figures are by Ruisdael himself. An attractive picture.

Canvas, 25 inches by 30½ inches.

Engraved by J. H. Wright in the Stafford Gallery.

In the collection of Lord Francis Egerton, London, 1835 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 197.

175. **TWO WIND-MILLS NEAR A PATHWAY.** Sm. 315.—In the right centre stands a wind-mill, behind a cottage, on a pathway leading from the right foreground to the left background. The sails, seen against the distance, are turned slightly to the left. In the sky are great clouds with gleams of sunshine. To the right of the pathway is a hedge. A second mill stands to the left a little behind the first. In the left distance is the Groote Kerk (St. Bavo) of Haarlem. In the right foreground a horseman comes along the pathway, followed by a child. In the foreground, in shadow, is a cornfield with a little stream crossed by a plank. On the farther side of the stream sits a woman. In the doorway of the cottage in front of the mill a woman leans over the half door, conversing with a boy who stands outside. A fine early work, full of feeling, dating from about 1650-52. The horse in front was probably repainted by the artist himself.

Signed with the monogram; panel, 12 inches by 12 inches.

Engraved in mezzotint by Ralph Cockburn.

In the Dulwich College Gallery, London, 1892 catalogue, No. 168 (old No. 241); it was there in 1835 (Sm., who valued it at £42).

176. **THE WIND-MILL.** Sm. Suppl. 3.—A river flows from the left background to the right foreground, with reeds in the left foreground and a little wooden bridge on the right. Near the bank is a wind-mill, with its sails turned slightly to the left and seen against the distance. At the open door of the mill stands a man; a woman bends down. To the right of the mill is a shed. In the distance to the left are two square towers—one of them with a ruined steeple—and a church, only the walls of whose nave are standing; beyond them is a line of low trees. The mill is reflected in the stream. A fresh breezy morning.

Panel, 12½ inches by 13 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1872, No. 167.

In the collection of Earl Beverley, 1842 (Sm.); bought as a whole in 1851 by J. M. and S. M. Smith.

In the collection of Thomas Baring, London, 1857 (Waagen, Suppl. 99).

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 90.

177. **A WIND-MILL.**—A wind-mill stands on the high bank of a river, amid trees and red-roofed houses. Another wind-mill stands farther back. The river, crossed by a bridge, fills the foreground. Clear sky with a great black cloud. Very much in the style of Hobbema.

Signed on the left at foot; panel, 9½ inches by 13½ inches.

In the collection of the Marquis de Calvière till 1841, when it was sold.

In the collection of Lord Overstone, London, 1857 (Waagen, Suppl. 146).

In the collection of Lady Wantage, London, 1905 catalogue, No. 204.

178. **Two Mills in the Background of a Hilly Landscape.**—On the right is a sandhill overgrown with bushes and trees; on the slope, near a road, a goat and a sheep graze. At the foot of the hill is a great root or dead branch of a tree. In the centre, farther back, a road leads halfway up the hill and downwards past a cottage on the left. In front of the cottage a horseman halts. In front to the left is sandy ground, partly overgrown with grass. Beyond it is a still pool, with an angler seated on the nearer bank, and two wind-mills, one behind the other, on the farther bank. In the distance is the town of Haarlem, with the church of St. Bavo. At a first visit this seemed an unattractive picture. The lighting of the clouds and foreground does not harmonise, and the attribution to Ruisdael is not quite assured.

Signed on the right at foot with the monogram; panel, 23 inches by 28½ inches.

In the picture gallery of the Germanic Museum, Nürnberg, 1893 catalogue, No. 334.

179. **A WIND-MILL ON A RIVER-BANK.** Sm. 21.—A placid stream winds from the distance to the foreground, which it fills. The left bank is overgrown with trees. The right bank is rather steep

but not high. On the top of it stands a great wooden wind-mill, whose grey sails are turned to the front. To the right, in front of the mill, are trees. In the middle distance two fishermen are in a boat close to the bank; one man wears a red jacket. On the right bank three sheep graze. In the distance is another mill. [Possibly identical with 182.]

Signed with the monogram on the right at foot; panel, 9 inches by 13½ inches.

Engraved by Basan as "Les Moulins Hollandois."

Sales.—Comte de Vence, Paris, November 24, 1760—or February 11, 1761, according to Ch. Blanc, i. 101—(390 francs).

Blondel de Gagny, Paris, December 10, 1776, No. 150 (1800 francs); mentioned by Ch. Blanc, ii. 339.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 81; bought as a whole in August 1907 by the London dealers Duveen Brothers.

In the possession of the dealers Duveen Brothers, Paris.

180. **WIND-MILL AND DISTANT VIEW.**—The mill stands on the right, against a clear sky.

Panel, 19½ inches by 26½ inches.

In the collection of Sir Frederick Cook, Bart., Richmond, Surrey, No. 152.

181. **LANDSCAPE WITH A WIND-MILL.** Sm. 155.—The wind-mill stands on the bank of a river which fills the whole foreground and flows obliquely to the right. A large cottage, partly thatched and partly tiled, stands on the right; near the door are a woman and a boy. At the end of the house is the lofty wind-mill, with bushes around its base. Cloudy sky. "A vigorously painted picture" (Sm.).

Signed, and dated 1667; panel, 12½ inches by 14 inches.

Sales.—General Verdier, Paris, 1816 (640 francs).

Saportas, Amsterdam, 1829 (900 florins, bought in).

Imported into England by the London dealer Chaplin before 1835 (Sm.).

In the collection of Maurice Kann, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Ludwig Mandl, Wiesbaden.

182. **The Wind-Mill.**—To the right, on the high bank of a river, a wind-mill stands amid trees; its side is in bright sunlight. On the river are two fishermen in a boat. In the sunlit distance another mill rises above trees. [Possibly identical with 179.]

Panel, 9½ inches by 13½ inches.

Sale.—Servad, Amsterdam, June 25, 1778, No. 88 (440 florins, Pauw).

183. **A Wind-Mill on a Town-Wall.**—Near it women are walking. On the stream, which is slightly ruffled, is a ship in full sail. In the distance are small figures. Natural and well painted. [Compare 105, for which this description might serve, especially if the larger dimensions assigned are correct.]

12½ inches by 15 inches—or 32 inches by 38 inches.

Sale.—Jurriaans, Amsterdam, August 28, 1817, No. 55 (1200 florins, Van Heijningen).

184. **A Wind-Mill.** Sm. 176.—A wind-mill amid trees by a river in a picturesque landscape.

Canvas, 21 inches by 24 inches.

Sale.—Madame Le Rouge, Paris, April 27, 1818 (1210 francs).

185. **A Wind-Mill.**—Beside a little pool, near buildings, is a wind-mill with sail-cloth on the sails. Dark storm-clouds in the sky, with sunbeams breaking through. Fine in tone and of the best quality.

Panel, 12½ inches by 14 inches.

Sale.—Amsterdam, May 14, 1832, No. 83 (565 florins, Lamberts).

186. **Landscape with a Mill on a Bank.**—Light and vigorous.

Sale.—Rotterdam, September 15, 1834, No. 72.

187. **View on a River, with a Wind-Mill.** Sm. 229.—On the right is a wind-mill on a high road. Farther away is another mill. On the river is a boat with two men in it. Overcast sky with rain-clouds.

12 inches by 16½ inches.

In the Vrancken collection, Lokeren, 1835 (Sm.).

188. **The Wind-Mill.** Sm. Suppl. 78.—A river fills the foreground. A small red-tiled house amid bushes, with a wind-mill. "A pleasing little picture."

Panel, about 10 inches by 13 inches.

Sale.—Dubois, Paris, December 7, 1840 (3102 francs).

188*a*. **The Wind-Mill.**—In the left foreground are a house and a wind-mill amid ruins. In front is water. To the right are bushes, and two men and a boy. In the centre background is a wind-mill. Light clouds in the sky. Of the master's best period.

In the collection of the Earl of Burlington, Holker Hall, 1857 (Waagen, Suppl. 425).

188*b*. **A Wooded Landscape with a Wind-Mill.**—Charcoal-burners.

Sale.—London, 1857 (£165, bought in).

188*c*. **A Wind-Mill.**—A wind-mill rises above the spacious brick buildings of a farm amid a landscape with trees, intersected by a river. Hilly background.

Panel, 18 inches by 22½ inches.

Sale.—Ed. van Delft and others, Antwerp, February 14, 1860, No. 160.

189. **A Wind-Mill.**—In the right foreground is a bridge over a brook. A road leads across the bridge between two cottages to a wind-mill, which is in full sunlight like the trees on the hill. Fine cloudy sky.

Canvas, 16 inches by 18 inches.

Sale.—G. Leembruggen, Amsterdam, March 5, 1866, No. 20 (1575 florins, Roos).

189*. **A Fine Wind-Mill.**—The mill is in front. A river flowing

from the distance rushes down a waterfall beside the mill. An old bridge crosses the river to the mill; on the bridge is a horseman. To the left are small figures walking to the mill. On the right is a clump of trees. On the left is a pleasant landscape with a village church tower and, farther away, an old tower.

Panel, 18 inches by 23 inches.

Sale.—Khalil Bey, Paris, January 16, 1868, No. 97.

189*a*. **The Wind-Mill in the Wood.**—On a wooded slope, down which flows a little stream, stands a lonely mill. In the sky at the back are sunlit clouds.

Panel, 11½ inches by 15 inches.

Sale.—J. Dintl and others, Vienna, November 23, 1869, No. 137.

190. **Landscape with a Wind-Mill in the Middle Distance.**—To the right of the mill is a cottage, half covered with red tiles. In the left foreground is a pool.

Signed in full, and dated 1657; panel, 12½ inches by 6 inches.

Exhibited at Vienna, 1873, No. 147.
Then in the possession of the dealer C. Sedelmeyer.

191. **A River Landscape with a Wind-Mill.**—The river flows towards the front, and in the distance makes a bend to the right. On a sandy road along a meadow bordered by trees, to the right, a peasant carrying a basket walks away. Two other persons disappear round the bend of the road. To the left of the river are a cottage and a wind-mill. On the horizon is a level field of ripe corn in golden sunlight. Beyond it is a town with a high church tower. A man in a boat rows down the river. On the water in front are ducks and waterfowl. Cloudy sky.

Signed on the right with the monogram; canvas, 11½ inches by 16 inches.

Sale.—Prince Demidoff, San Donato, near Florence, March 15, 1880, No. 1040.

192. **A Wind-Mill.**

Sales.—Baron de Beurnonville, Paris, June 2, 1884 (6200 francs, bought in); *see* P. Eudel, 1885, p. 405.
Baron de Beurnonville, Paris, January 29, 1885 (6000 francs); *see* P. Eudel, 1886, p. 199.

192*a*. **Landscape with a Wind-Mill.**—To the left is a distant view. To the right, on a hill covered with grass and bushes, are a wind-mill and several red-brick houses approached by a broad road. Several figures are in the road. In front is a forest stream with a bridge.

Signed with the monogram, and dated 1661; panel, 17 inches by 20 inches.

Sale.—In Germany, between 1880 and 1890, No. 35.

192*b*. **A Wind-Mill in a River Landscape.** Sm. 95.—A marshy landscape, with a river filling most of the foreground. The river flows to

the right across the middle distance, round a high bank covered with bushes and trees. Through an opening in the trees are a church tower and a wind-mill on a hill. In the left foreground sits an angler. Beyond him, across the river, are meadows, with cattle grazing. Beyond is a row of trees, above which rise a wind-mill and a house. Described from the engraving (Sm.).

Panel, 9½ inches by 14½ inches.

Engraved by Bacheley.

Then in the Herutener collection, Rouen.

Sale.—H. W. Cholmley and others, London, February 1, 1902, No. 94 (£204 : 15s.); the brief note in the catalogue identifies this picture with the engraved work.

192*c*. **A Wind-Mill in a River Landscape.**

Panel, 11 inches by 15 inches.

Sale.—Fenton and others, London, February 16, 1903, No. 124.

192*d*. **A Wind-Mill in a Hilly Landscape.**—With a river and figures.

Panel, 24 inches by 33 inches.

Sale.—London, June 22, 1903, No. 49.

192*e*. **Landscape with a Wind-Mill.**—With figures.

Panel, 10 inches by 14 inches.

Sale.—London, February 5, 1906, No. 19.

192*f*. **A Wind-Mill near Water.**—The walls of a fortified town are reflected in a water-course. On the top of a bastion stands a wind-mill. Fishermen are in boats on the water. Cloudy sky.

Panel, 14 inches by 19½ inches.

Sale.—Count Ruffo-Bonneval de la Fare and others, Aachen, December 18, 1907, No. 49.

193. **A Wind- and Water-Mill.**—In the centre of the middle distance is a stone bridge of two arches over a rushing stream which drives a mill-wheel. To the right of the wooden shed beside the wheel is connected the lower part of a high wooden wind-mill. The stream flows to the right foreground, where the opposite bank is overgrown with bushes and trees. On the left is a road leading to the meadows in the distance. In front, near a sunlit fence, are four tree-trunks. Farther back a man crosses a wooden bridge. In the distance are hills.

Signed with the monogram ; panel, 24 inches by 32½ inches.

Sale.—Paul Mersch, Paris, May 8, 1908, No. 61.

194. **A LIME-MILL ON A RIVER-BANK.**—In mid-stream is a ship under sail, flying Dutch colours. The houses and roofs are in pale tints.

29½ inches by 41 inches.

In the Wilstach collection, Philadelphia.

In the Wilstach Gallery, Philadelphia, 1907 catalogue, No. 251.

194*a*. **A Little Mill.**

Sale.—Cornelis Hasselaar, Amsterdam, April 26, 1742 (Hoet, ii. 52), No. 42 (11 florins 5).

195. **Landscape with a Mill.** Sm. 87.—In the middle distance are a mill and cottages, with a wood beyond. The hilly foreground is overgrown with bushes and plants. On a knoll at the side is a fine oak.

Canvas, 20 inches by 23 inches.

Sale.—Claude Tolozan, Paris, February 23, 1801 (1650 francs).

196. **Mills and Cottages by a River.** Sm. 94.—With a waterfall. A man raises a sluice.

Panel, 19 inches by 25 inches.

Engraved by Boisseau.

Sale.—F. Tronchin des Délices of Geneva, Paris, March 23, 1801 (705 francs).

197. **Landscape with a Mill and Ruins.** Sm. 105.—Beyond is a wood, with a church spire rising above it. Along the foreground a rapid stream runs to join a river.

In the collection of Baron Nagell van Ampsen.

Sale.—Edward Coxe, London, April 23, 1807 (£70).

197*a*. **A Corn-Mill.**—A mill on a knoll in a fine landscape with a cottage and trees. On a still pool is a fisherman in a boat. Fine distance. Naturally painted with pleasant sunlight.

Panel, 10 inches by 14 inches.

Sale.—Bicker and Wijkersloot, Amsterdam, July 19, 1809, No. 47 (630 florins, De Vos).

197*b*. **The Mill.**

Sale.—W. Porter, London, 1810 (£304 : 10s., Lord Yarmouth).

197*c*. **A Mill near a Town.**—In the middle distance is a river, with a ship under full sail.

Canvas, 12½ inches by 15 inches—or 32 inches by 38 inches.

Sale.—H. Croese, Amsterdam, May 27, 1818, No. 47 (995 florins, De Vries).

197*ca*. **Landscape with a Saw-Mill.**

Sale.—The Hague, June 8, 1820, No. 185.

197*d*. **A Mill on a Town-Wall.**—In a landscape with water and trees.

Canvas on panel, 17 inches by 18 inches.

Sale.—J. Roelofs, Amsterdam, March 8, 1824, No. 134 (342 florins, Harris).

197*e*. **The Mill.**—A mill stands to the left in the shadow of a group of trees with autumn foliage. Across a pool to the right is a meadow with slender trees. An early work.

Signed on the left with the monogram; canvas, 20½ inches by 26½ inches.

Sale.—J. Dintl and others, Vienna, November 23, 1869, No. 139.

197*f*. **Landscape with a Mill.**
Signed with the monogram; panel, 10 inches by 14 inches.

Sale.—Hertogenbosch, May 17, 1882, No. 19.

197*g*. **Landscape with a Stream and a Mill.**
Signed; canvas, 22 inches by 26 inches.

Exhibited at Brussels, 1882, No. 208.
Then in the Bellefroid collection, Brussels.

197*h*. **A Mill in a Wooded River Landscape.**—Figures and sheep.
37 inches by 46 inches.

Sale.—John Corbett, London, June 18, 1904, No. 144.

198. **A WATERFALL NEAR AN OAK WOOD.** Sm. Suppl. 1.—In the left foreground is a waterfall divided in the middle by a rock; to the left is a tree-trunk lying half in the stream. In the right foreground is a rocky bank with a birch stem bent to the right. In the right middle distance is a great oak wood, traversed by a road on which stand a man and boy conversing with a woman who sits nursing a child. To the left of the road is the stream, through which two persons—apparently men—drive a flock of sheep. Beyond is a wooded slope. In the centre is a view over a cornfield with sheaves; in the distance is a village with two wind-mills and a church. A fine evening, with rolling clouds and sunlight falling on the cornfield and wood. "This excellent picture, in addition to its being one of the largest works of the artist, is singularly grand and rich in its composition, combined with unusual clearness and brilliancy of colouring and the most masterly execution, justly entitling it to the appellation of a *chef d'œuvre*" (Sm.).

Signed in full on a stone on the right at foot; canvas—though the Amsterdam catalogue says it is on oak panel—56 inches by 76½ inches.

Exhibited at Amsterdam, 1845, No. 134.
Bought by an ancestor of Sir Charles Blount, Bart., on the Continent about the year 1740 (Sm.).
In the collection of Sir Charles Blount, Bart., who sold it to Sm. in 1836.
Sold by Sm. to A. van der Hoop, Amsterdam, 1837 (for £1450).
Bequeathed by A. van der Hoop to Amsterdam with his collection in 1854.
In the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1910 catalogue, No. 2075.

199. **THE WATERFALL.** Sm. 13.—A richly wooded mountain valley. In the left middle distance rises a steep hill crowned by a castle. Amid great oaks at the foot of the hill is a shepherd with sheep. On the right, farther back, is the steep bank overgrown with firs and oaks; another castle stands on the top; in two clearings on the slope sheep are grazing. In front is a great waterfall, filling the lower half of the picture across its whole width. To right and left it is bounded by rocks, and is

divided into three by two rocks in the water. Tree-trunks lie in the foaming torrent in front. In the left-hand bottom corner is a great rock with a tree-trunk lying on it. To the right and farther back is another rock.

Signed in full on the right at foot; canvas, 43½ inches by 39 inches.

A copy is in a private collection at Amsterdam.
Engraved by J. A. Boland and W. Unger.
Bought for the Museum in 1818.
In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 2076.

200. **A LITTLE WATERFALL NEAR A COTTAGE AND SUNLIT ROCKS (or, A Rocky Landscape).**—In the left middle distance, on a low rocky bank, is a cottage with a tiled roof. At the foot of stone steps leading to the door a man stoops down. On the steps sits a woman, conversing with another woman who stands at the cottage door. To the right is a tree. To the left, farther back, is a thick wood, above which rise the gable and a window of another cottage. In front to the left is a tree, with a stump behind it to the right and the withered trunk lying on the right of the stump. In front to the right is a low waterfall amid boulders; beyond it in the middle distance are steep cliffs in a harsh light. Two rocky banks are connected by a wooden bridge, at the farther end of which are two figures and a dog. Beyond is a wood, stretching away to the centre distance. In the middle is a view over a hilly landscape.

Signed with the monogram on a stone to the right; canvas, 43 inches by 54 inches.

Purchased in 1833 from J. de Vries.
In the collection of A. van der Hoop, Amsterdam; bequeathed by him to Amsterdam in 1854.
In the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1910 catalogue, No. 2078.

201. **NORWEGIAN LANDSCAPE WITH A MOUNTAIN STREAM.** Sm. 236.—In the left foreground is a clump of oaks, with a withered tree-trunk lying in front. Farther back, a mountain stream, coming from the middle distance, divides and flows over stones, forming little waterfalls, partly towards the right foreground and partly towards the left side. The bank beyond the left-hand arm is wooded. The bank beyond the right-hand arm in the immediate foreground is steep and bare. A single fir stands near a fir-stump. Half-way up the bank is a cottage, in front of which are a man, his wife, and their child, with several felled trees. Beyond, in the middle distance, are more firs and a leafy wood, with some sheep on the bank in front. To the right, beyond the wood, is the bare and lofty summit of the mountain. Twilight.

Signed in full; canvas, 43½ inches by 54 inches.

Exhibited with the Six collection, Amsterdam, 1900, No. 119.
In the collection of Six van Hillegom, Amsterdam, 1835 (Sm.).
In the Van Winter collection, Amsterdam.
In the collection of J. Six, Amsterdam.

202. **A WATERFALL IN NORWAY.** Sm. 18.—From the left centre of the middle distance a stream rushes down over a foaming waterfall, which fills the whole width of the foreground. A small piece of the left bank with the branches of an oak is visible. On the right bank in front are two oaks on a high cliff. A little tree has fallen down and lies in the stream. Farther back are firs. Beyond them is a cottage. In front of it are three men near some tree-trunks. Around it some sheep graze.

Signed in full on the right at foot; canvas, 26½ inches by 21 inches.

In the Hodshon collection, Amsterdam, 1835 (Sm.).
Sale.—Roëll-Hodshon, Amsterdam, April 25, 1872, No. 20 (25,000 florins).
In the Antwerp Museum, 1905 catalogue, No. 713.

202*a*. **THE WATERFALL.**—A broad stream flows down from the right between low cliffs, broadens out in front, and forms a little waterfall between rocks. On a road beyond the stream are several travellers; on the bank are sheep. Painted near Bentheim or in the Teutoburgerwald.

Signed in full on a rock to the right; canvas, 27½ inches by 21 inches.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 899A; acquired in 1858.

203. **A WATERFALL NEAR A CHURCH.** Sm. Suppl. 23. —In the foreground of a wild and rugged mountainous landscape is a waterfall amid masses of rock. The water carries down four tree-trunks. On the left bank are two large trees. The right bank is a steep cliff. On a plateau with steep slopes to the left, in the middle distance, are bushes and trees. Beyond is a large church with a lofty tower to the left and a low tower with a high pointed roof to the right. In the middle distance, farther to the left, a flock of sheep is driven to the left by a man with a child. "An excellent production" (Sm.). [Compare 167.]

Signed in full; canvas, 42 inches by 52 inches.

Exhibited at the British Institution, London, 1835.
Exhibited at Berlin, 1890, No. 249; and at Düsseldorf, 1904, No. 375.
In the collection of Sir R. Wigram, Bart., 1835 (Sm.).
In the collection of A. von Carstanjen, Berlin.

204. **A RIVER SCENE WITH A WATERFALL.**—In the middle distance a river widens into a small lake with rocky banks and then plunges over a fall in the foreground. Beyond the lake is a large farm amid trees and bushes. On the bank to the right are lofty trees; a man is seated and another man stands. Evening.

Signed in full on a stone on the right at foot; canvas, 27½ inches by 21 inches.

Exhibited at Düsseldorf, 1904, No. 374.
In the collection of the Earl of Onslow, Clandon Park.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 41.
In the collection of Karl von der Heydt, Berlin.

205. **A WATERFALL IN THE FOREST.**—The water

rushes down a steep place in the centre and flows to the front. The left bank is harshly lighted. On the right bank are lofty trees. On the left, farther back, is a dense wood. In the centre distance is the bright sky.

Signed; panel, 20 inches by 17 inches.

In the collection of Lord Haldon, London, 1891.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 170.

In the collection of Berthold Richter, Berlin.

205*a*. **NORWEGIAN WATERFALL.**—It rushes down over steep cliffs. To right and left are the banks with pine trees. In the distance are hill-tops enveloped in cloud. To the left are two artists sketching. The figures are probably by another hand.

Signed in full on the right; canvas, 42 inches by 37 inches.

Exhibited at Berlin, 1890, No. 255.

In the collection of James Simon, Berlin.

206. **A WATERFALL WITH A CASTLE ON A HILL.** Sm. 328, and Suppl. 107.—A waterfall fills the whole foreground. The water flows forward, with masses of rock to right and left and in the centre. A withered tree-trunk lies in the water in front. In the middle distance, to right and left, are lofty cliffs; the left-hand cliff is crowned with a castle. On the left bank is a tree. [Pendant to 207.]

Signed in full in the right centre; canvas, 40 inches by 34 inches.

Mentioned by Riedel, *Beiträge*, p. 387.

Engraved by C. Haldenwang.

Acquired for the Ducal collection in 1738.

In the Salzdahlum Gallery.

In the Brunswick Gallery, 1900 catalogue, No. 3770.

207. **A WATERFALL IN TWO CASCADES.** Sm. 227, 329, and Suppl. 106.—Half-way up the picture is a waterfall, divided by a mass of rock in the centre into two parts. To the right is a stony bank with a small tree. To the left is a bank covered with underwood, amid which stands a lofty oak. In front the waterfall forms a second cascade rushing down amid many rocks. Beyond the stream is a wood, with shepherds and their flocks. Beyond this again are two partly wooded hills, on the nearer of which are a round tower and other buildings. Cloudy sky. [Pendant to 206.]

Signed in full on the right at foot; canvas, 40 inches by 34 inches.

Mentioned by Riedel, *Beiträge*, p. 387.

Engraved by C. Haldenwang, 1829.

Acquired for the Ducal collection in 1738.

In the Salzdahlum Gallery.

In the Brunswick Gallery, 1900 catalogue, No. 378.

208. **A WATERFALL NEAR A CASTLE.**—In the centre of a hilly landscape are a waterfall and a cottage with a roof partly of thatch and partly of tiles. In front are two small figures. On a high hill in the distance is a castle with a round tower.

Canvas; tall and narrow.

Mentioned by Waagen, Suppl. 504.

In the collection of the Earl of Yarborough, Brocklesby Hall; it was there in 1857 (Waagen).

209. **A NORWEGIAN LANDSCAPE WITH A WATERFALL.**—In the centre is the waterfall. To the left is a clump of trees. On the right is a thatched cottage. On a road is a flock of sheep with a shepherd and shepherdess. The accessories are by Ruisdael himself.

Signed in full on the left; canvas, 40 inches by 34½ inches.

In the collection of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 53.

209*a*. **The Waterfall.**—In front a stream flows over rocks and rushes down in a foaming waterfall. To the left is a dead tree. On the right is a shady field, with peasants on a footpath. In the distance is a castle in a wood. On the left a mountain is outlined against the cloudy sky.

Signed in full on the left; canvas, 25 inches by 22 inches.

In the collection of Baron Colisch.

In the collection of Baron Mauthner, Vienna.

Sale.—Hauptmann, Paris, March 22, 1897, No. 47.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Baron Maurice Herzog, Budapest, since 1897.

210. **A WATERFALL NEAR A CASTLE ON A HILL.**—A waterfall, rushing down amid masses of rock and carrying with it a tree-trunk, fills the lower half of the picture. The water flows from the right middle distance, beyond which to the right is a hill. In the centre of the middle distance is a castle on a lofty hill. To the left is a steep bank with leafy trees on the side and two firs on the top.

Signed in full on the left at foot; canvas, 39 inches by 33½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1879, No. 79.

In the collection of A. A. van Sittart, who gave it to the Museum in 1876.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 63.

211. **LANDSCAPE WITH A WATERFALL.**—In front a stream flows to the right in a narrow channel between rocks. Beyond in the centre are two cottages. Farther back to the right is a high steep hill with a wooded summit and a castle on the extreme right; sheep graze on the slopes. To the left is a wooded height. In the distance are hills. Blue sky with grey clouds.

Canvas, 24 inches by 20 inches.

In the Fitzwilliam collection.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 75.

212. **A WATERFALL WITH A CASTLE AND COTTAGE.** Sm. 14 and 295.—In a hilly landscape with firs and a leafy wood three mountain streams flow from different points in the right middle distance, and form in front a waterfall rushing down amid stones

and filling the whole width of the picture. In the left foreground flows another mountain stream, with a rough wooden bridge, at one end of which are a man standing, a seated figure—apparently a woman—and a boy. Beyond the bridge and higher up is a thatched cottage; in front of it are firs and leafy trees. In the right middle distance are high wooded cliffs with a castle. In the centre is a view of hills.

Signed in full on the left on a rock; canvas, 39½ inches by 34 inches.

Engraved by C. Haldenwang in the *Musée Royal.*

Sale.—Amsterdam, May 6, 1716 (Hoet, i. 196), No. 51 (56 florins, Reuver).

In the collection of Madame Reuver, Delft, which was sold as a whole, December 18, 1750, to the Landgraf of Hessen-Kassel (for 40,000 florins; Hoet, ii. 394).

In the principal Kassel inventory of 1749, No. 574.

In the assembly hall of the Kassel Academy, 1783, No. 45.

In the Louvre, Paris, 1806-15; valued by the experts, 1816 (at 1500 francs, according to Sm.).

In the Kassel Gallery, 1903 catalogue, No. 398 (old No. 369).

213. **A WATERFALL BEFORE A CASTLE.** Sm. 7, and Suppl. 67.—In the centre foreground a waterfall rushes down with great force and little foam. It is closely confined by rocks to right and left, and fills barely a third of the width of the picture. In the upper part of the fall is a mass of rock. On the left bank are bushes and the stump of a tree which trails in the water; on the right bank are two tree-trunks. In the middle distance is a stretch of calm water. On the farther bank are bushes and ruins, amid which is a castle with a gallery and tower. Farther back to the left is a bridge, on which are three figures. To the left is a view of a hilly landscape. Cloudy sky. An "excellent picture" (Sm.).

Signed in full on the right; canvas, 27½ inches by 21½ inches.

Engraved by L. Flameng.

Exhibited at Manchester, 1857, No. 931.

In the collection of the Dowager Lady Stuart, 1830 (Sm.).

Sales.—Lady Stuart, London, May 15, 1841 (£346 : 10s., Norton).
T. French, London, 1855 (£367 : 10s., Gritten).

In the collection of F. Leicester, London.

Sale.—Prince Demidoff, San Donato, March 15, 1880, No. 1111.

In the collection of Martin A. Ryerson, Chicago; who lent it to the Institute.

In the Fine Art Institute, Chicago, 1907 catalogue, No. 5.

213*. **Landscape with Trees and a Little Waterfall.**—A mountain stream forms a fall.

Panel, 9 inches by 12 inches.

In the collection of Francis Gibson, Saffron Walden, Essex, inherited by Lewis Fry in 1862.

In the collection of the Right Hon. Lewis Fry, Clifton, Bristol.

213*a*. [Identical with 287*a*.]

214. **THE WATERFALL BEFORE THE CASTLE-HILL.**—In a broad mountain valley a stream flows from the left dis-

tance, forms a small waterfall in the middle distance, and then rushes over a larger waterfall, divided in two by a mass of rock, in the immediate foreground. On the right bank, covered with underwood, two tree-trunks lie with their ends in the water. On the left is a high rocky bank with bushy trees and a fir high up above. In the centre is a broad bank with leafy trees and firs; in front is a cottage with people conversing at the door. Beyond on a high wooded hill is a castle. The sky is partly overclouded.

Signed in full on the left at foot; canvas, 39½ inches by 34 inches.

Mentioned by Goethe in *Ruisdael als Dichter* ("Ruisdael as Poet").
Acquired for Dresden by Morell in 1740.
In the Dresden Gallery, 1908 catalogue, No. 1495.

215. **A WATERFALL WITH A WOODEN BRIDGE.**—The waterfall fills the whole width of the foreground. It rushes over masses of rock to the front. On the right bank is a withered tree-trunk. On the left is a great oak, among many other trees. In the middle distance is a bridge; two men and some sheep cross to the left. Light clouds in the sky. [Pendant to 216.]

Signed in full on the left at foot; canvas, 26½ inches by 21 inches.

In the Dresden Gallery, 1908 catalogue, No. 1497.

216. **THE WATERFALL IN FRONT OF THE WOODED SLOPE.**—From the left middle distance flows a stream, which forms a little waterfall, then broadens so as to fill almost the whole width of the picture, and rushes down foaming over masses of rock to the foreground. On the left lies a tree-trunk with its end in the water; on the right is a little piece of the steep bank. Beyond the stream is gently rising ground with an oak-wood, in which are men and sheep. In the left distance is another wood. Light clouds in the sky. [Pendant to 215.]

Signed in full on the right at foot; canvas, 27 inches by 21½ inches.

Etched by Krostewitz.
In the Dresden Gallery, 1908 catalogue, No. 1498.

217. **A HILL WITH AN OAK WOOD, AND A LITTLE WATERFALL.**—A high hill, clothed with oaks on one side, fills more than the left half of the picture. Towards the front the rocky slope is only a little overgrown with bushes. To the left, in front of the trees, are three figures; in the centre foreground sits a shepherd with a blue coat and a black hat and a stick in his left hand. In front of him a little brook flows down in cascades; near it are sheep and goats. To the right is a view of green forest and a blue distance. Light clouds in the sky. The figures are by Ruisdael himself.

Signed with the monogram on the left at foot; panel, 15 inches by 20½ inches.

Etched by Bruder after the drawing by J. P. Veith.
In the Dresden Gallery, 1908 catalogue, No. 1499.

218. **THE WATERFALL WITH THE FIR TREE.** Sm. 231.—In a wooded valley a brook, coming from the right distance, flows

in a curve towards the right foreground, where it forms a low waterfall, and then runs to right and left, leaving an intervening space with logs. In the left foreground is a fir tree, rising almost to the top of the picture. Near it is the stump of another fir. In the right middle distance, high up, is a thatched cottage with a fence and a high tree. Beyond it is a wood. On the bank to the left a shepherd and shepherdess are resting, with sheep near. Beyond is another wood, with a hill-top rising above it. "A beautiful example" (Sm.). [Pendant to 613.]

Signed in full on the right at foot; canvas, 25 inches by 20½ inches.

In Guarienti's Dresden inventory, before 1753, No. 1567.

In the Dresden Gallery, 1908 catalogue, No. 1501; Sm. valued it in 1835 (at £262 : 10s.).

219. **THE JEWS' BURYING-GROUND.** *See* Sm. 60.—In the middle of a wooded landscape is a stately ruin. In front to the right is a small white sarcophagus on three dark steps, flanked by two larger white sarcophagi, with lofty trees behind to the right. Many other tombs are scattered about. In the right foreground is a white and leafless tree-trunk. Almost in the centre is a waterfall; the stream flows to the right. Dull cloudy sky. In the left middle distance are two figures in black. [Compare 616, 779*g*.]

Signed in full on the left on a tomb; canvas, 33½ inches by 38 inches.

Sm. describes this as "a duplicate, differing in size and inferior in quality, having become dark by time," of "The Cemetery" (Sm. 60), an "excellent picture"; on canvas, 36 inches by 41 inches, with the following history:—

Sales.—(Probably) Amsterdam, May 9, 1770, No. 2.

P. Locquet, Amsterdam, September 22, 1783, No. 315 (40 florins, Vullens).

Marin, Paris, March 22, 1790 (2000 francs).

Paris, 1802 (3203 francs).

Bought from a Paris banker, about 1815 (for 20,000 francs) by Huygens, who imported it into England and sold it to George Gillows, from whose executors it was bought by Zachary.

Sale.—Zachary, London, 1828 (£913 : 10s.).

In the Mackintosh collection, 1835 (Sm.). [Compare 380.]

What was apparently another version—on panel, 18½ inches by 24½ inches—occurred in the sale:—R. Pott and others, Rotterdam, October 11, 1855, No. 59.

An engraving made by A. Blooteling in 1670 after a drawing by Ruisdael shows that the Jews' burying-ground at Amsterdam formed the basis of the picture, the ruins and waterfall being added by the painter.

Mentioned by Goethe in *Ruisdael als Dichter* ("Ruisdael as Poet").

Engraved by J. G. Primavisi and Friedrich.

Sale.—(Possibly) Amsterdam, September 16, 1739 (Hoet, i. 604), No. 88 (11 florins 10).

In the Dresden inventory of 1754, ii. 490.

In the Dresden Gallery, 1908 catalogue, No. 1502.

220. **LANDSCAPE WITH TREES AND A LOW WATERFALL.**—On the left is a sandy bank overgrown with grass and a bare birch stem. To the right, near it, is a waterfall. On the

farther bank are several oaks. In the right distance are many oaks, with the ruins of a brick building towering above them. In the middle distance towards the right are two figures and a dog.

Signed in full on the left at foot; canvas, 40 inches by 52 inches.

Exhibited at Düsseldorf, 1904, No. 372.
Formerly at Schloss Harkotten.
In the collection of Freiherr von Ketteler, Schloss Ehringerfeld.

221. **A WATERFALL.**—In the centre is a great waterfall, divided into three parts by two masses of rock. The foaming stream at the foot fills almost the whole width of the foreground. To the right is a rocky bank with bushes. In front is a tree-stump. The left bank is overgrown with oaks; it runs to the right distance, across the middle of the picture. On a bare rock almost in the centre sits a shepherd, near three sheep. In the immediate foreground to the left a bare tree has fallen down. In the centre is a view of a plain. Cloudy sky. The figures are by Ruisdael himself.

Signed in full in the left centre foreground; canvas, 21 inches by 25 inches.

In the possession of the Mannheim dealer Arteria.
Bought from him for the Grand Duke Leopold II. (1824-59) (for 1200 francs).
In the Pitti Palace, Florence, 1894 catalogue, No. 429.

222. **A WOODED LANDSCAPE, WITH A WATERFALL.** Sm. 166.—In a valley in an oak wood a stream flows from the left to the right foreground, where it forms a waterfall. On the right bank is the stump of a broken tree which lies to the left with its leafless branches in the water. The bank rises steeply; above, amid the oaks, is a cottage with figures at the door. In the middle distance to the left is another cottage with a thatched roof in a clearer light. A man with a sack on his shoulder, followed by a dog, approaches the cottage from the right. Gloomy clouds herald the approach of rain.

Signed with the monogram—described as false in the Frankfort catalogue—on the left at foot; canvas, 22½ inches by 27 inches.

A copy is in the collection of Count Harrach, Vienna.
Etched by J. Eissenhardt.
Bought in 1819 for the gallery from Arbeiter of Mainz.
In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 269; it was valued by Sm. in 1835 (at £157 : 10s.).

223. **A WATERFALL WITH A COTTAGE ON THE LEFT BANK.**—A stream flows from the centre distance in a narrow channel between rocks to the foreground, where it forms a waterfall and whirlpool. In the left foreground is a white tree-stump. In the left middle distance, amid trees, is a cottage. Farther to the left is a church tower. To the right on rocky ground is a clump of beeches, with hills in the distance.

Signed in full on the left at foot; canvas, 39½ inches by 35 inches.

Exhibited at Vienna, 1873, No. 102.

Then in the collection of G. R. von Epstein, Vienna.
In the possession of the Vienna dealer F. Schwarz.
Purchased for the gallery in 1887 by the Frankfurter Kunstverein.
In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 272A.

224. **A WATERFALL.** — A waterfall, rushing down between rocks, fills the whole width of the foreground. To the right lies a tree-trunk, half in the water. In the middle distance is a placid piece of water. Beyond, the bank is sparsely covered with trees. A man with a sack on his back walks to the left. Beyond to the right is a house with a flat roof. At the door to the left is a woman; in front of her, to the right, are two men conversing and a boy. Farther to the left lie four tree-trunks. Behind him the wooded ground rises. A storm is coming on.

Signed in full on the right at foot; canvas, 27 inches by 21 inches.

In the possession of the Paris dealer F. Kleinberger.
In the collection of Fritz Gans, Frankfort-on-Main.

224*a*. **A WOODED LANDSCAPE WITH A WATERFALL.**—The water rushes down in front in two falls between rocks overgrown with vegetation. In the left foreground is a great oak, with trees beyond. On the right and farther back, on a sunlit rock, are two beeches with the stems much bent over; beyond them is a wood. To the right of the oak is a view of a plain.

Signed with the monogram on the right at foot; panel, 26 inches by 30 inches.

Exhibited at Copenhagen, 1891, No. 190.
In the collection of Baron Reedtz-Thott, Gaunö.

225. **A CHAPEL BY A WATERFALL.** Sm. 162.—In front is a waterfall with masses of rock. In the left middle distance are trees. To the right is a chapel on a little hill, with trees in front and at the side. Under the trees is a shepherd with four sheep. In the immediate foreground, at the edge of the picture, lies a large rock. Overcast and gloomy sky.

Signed in full on the left at foot; canvas, 27½ inches by 21½ inches.

Acquired in exchange from the Rijksmuseum, Amsterdam, 1825.
In the Royal Gallery, The Hague, 1907 catalogue, No. 153; valued by Sm. in 1835 (at £200).

226. **A WATERFALL IN A HILLY LANDSCAPE.** Sm. 288.—In the foreground are two waterfalls, separated by a great mass of rock, and flanked by rocks to right and left. On the left is another smaller fall. In the foaming water below are rocks. In front, on the banks to right and left, are rushes. Beyond the stream to the right is a steep rocky bank with two fir trees. Beyond this to the right is a cottage, with a woman standing at the door. Beyond the stream to the left is rising ground with firs and a shepherd and his flock in front of them. On the extreme left lie tree-trunks. In the centre is a view of hills. A hill clothed with leafy trees rises on the right behind the cottage.

Signed in full on the right; canvas, 28 inches by 22 inches.

In the Steengracht collection, The Hague; it was there in 1835 (Sm.).

227. **THE WATERFALL.**—On the left a road leads to a hill. On it walks a man. In the grass are several sheep. Possibly painted from a scene in the neighbourhood of Bentheim, or in the Teutoburgerwald.

Signed in full on the right; canvas, 27½ inches by 21 inches.

In the Berlin Museum, 1906 catalogue, No. 899 A; given by Berlin to Halle.

In the Town Museum, Halle-on-the-Saale.

228. **A MOUNTAIN LANDSCAPE WITH A CHAPEL AND A WATERFALL.**—In the right foreground are great rocks overgrown with trees. At the foot is a shattered tree-trunk. Beyond, a foaming stream rushes down between the rocks. In the middle distance is a sunlit cornfield. To the left of it, on a hill covered with bushes, is a chapel with a slate roof and a belfry. Near it are two figures. Out of the wood come two peasants with a dog. In the distance are dark-blue hills. The figures are by Ruisdael himself.

Signed with the monogram on a rock to the right, and apparently dated under the frame.

In the collection of Nicolaus Hudtwalcker, Hamburg.
In the collection of Johann Wesselhoeft, Hamburg.
In the Hamburg Kunsthalle, Wesselhoeft catalogue of 1889, page 15.

229. **THE WATERFALL WITH SHEEP AT PASTURE.**—In the left middle distance is an oak with brown foliage. On the wooded slope near is a thatched cottage, with sheep amid fallen trees in front. To the right, before a grey conical hill which closes the view, are two tall and slender firs. In the centre a swollen mountain stream rushes down, first to the right and then to the left, forming a waterfall between great rocks. In the blue sky to the left are rich grey clouds on which a yellowish light is cast from the left.

Signed in full on the right at foot; canvas, 26 inches by 21 inches.

Bought in 1887 from a Vienna dealer, who acquired it in England.
In the Weber gallery, Hamburg, 1907 catalogue, No. 294 (old No. 247).

230. **THE WATERFALL WITH A ROUND TOWER.**—In front, between great rocks, a waterfall rushes down, first to the left, then broken by a little step in the centre, and then to the right. In the right foreground, near a fir tree growing in the rocks, an oak branch hangs down in the water. To the left, beyond the foaming stream, are two lofty firs, with leafy trees behind. In the right middle distance a round tower stands on a steep hill. At the foot are thatched cottages and a wooden house with a red-tiled roof and a high chimney. Blue sky with clouds, which glow with a white light on the left.

Signed in full on the right at foot; canvas, 27 inches by 22 inches.

Bought in 1884 from a Vienna dealer, who acquired it in England.
In the Weber gallery, Hamburg, 1907 catalogue, No. 295 (old No. 248).

231. **A WATERFALL NEAR A CASTLE ON A HILL.** —In the foreground of a landscape is a waterfall. Near it are two men. In the distance are hills, on one of which stands a castle. Of the early period.

Signed with the monogram on the left bank; panel, 6 inches by 6 inches.

In the Provincial Museum, Hanover, 1891 catalogue, No. 473.

232. **A WATERFALL NEAR A CASTLE ON A HILL.** Sm. Suppl. 109.—In the left foreground is a tree-stump; the withered trunk lies to the right with one end in a stream. In the right centre of the middle distance is a waterfall, crossed by a wooden bridge. The left bank is overgrown with great oaks and firs. To the right is a steep wooded hill, on whose bare and lofty summit stands a castle. In the water in the right foreground is a rock. Cloudy sky.

Signed in full; canvas, 44 inches by 57½ inches.

Bought for the Danish Royal collection in 1755 (for 80 rix-dollars).
In the Christiansborg Palace, Copenhagen, 1842 (Sm.).
In the Copenhagen Museum, 1904 catalogue, No. 298.

233. **A WATERFALL.** Sm. Suppl. 108.—In a landscape of the usual type two tree-trunks float in the stream above a waterfall. Amid trees to the right stands a cottage. To the left are two men conversing.

Signed in full; canvas, 46 inches by 37 inches.

Bought for the Danish Royal collection in 1755 (for 100 rix-dollars).
In the Christiansborg Palace, Copenhagen, 1842 (Sm.).
In the Copenhagen Museum, 1904 catalogue, No. 299.

234. **A WATERFALL.** Sm. Suppl. 92.—A waterfall, rushing down amid great rocks, fills the whole foreground. In the centre of the middle distance is a great mass of rock, with the thickly wooded bank beyond. There are more woods on the left bank and in the distance. Finely lighted clouds. In the dark manner but very good.

Signed with the monogram; canvas, 27 inches by 21½ inches.

In the collection of Count Moltke, Copenhagen, 1885 catalogue, No. 56; it was there in 1842 (Sm.).

235. **A WATERFALL IN A MILL-STREAM.** Sm. Suppl. 91.—A stream rushes down in front over a timber weir, which is partly worn away on the right. In the right foreground are two tree-trunks; behind them, on a rock, is the stump of a tree. On the left a path leads through a wood of firs and oaks to the waterfall; two figures come forward. In the right middle distance is a water-mill. In front of it is a meadow, with figures, enclosed by a low fence in front. In the distance are hills.

Signed in full on a rock to the right; canvas, 39½ inches by 34 inches —although Sm. says, about 27 inches by 21 inches.

Sm. describes this as a pendant to 234, but the dimensions are widely different.

In the collection of Count Moltke, Copenhagen, 1885 catalogue, No. 58; it was there in 1842 (Sm.).

236. **A WATERFALL NEAR A CASTLE.** Sm. Suppl. 94. —In front a waterfall rushes down fiercely between rocks. It is divided in the middle by a rock with bushes on it. To the left is a shattered white tree-stump; to the right is a man. In the right middle distance is a steep rock, crowned by a castle. To the left is an oak. In the distance are hills. Heavy dark clouds.

Signed in full; canvas, 39½ inches by 34 inches—although Sm. says, about 27 inches by 21 inches.

In the collection of Count Moltke, Copenhagen, 1885 catalogue, No. 59; it was there in 1842 (Sm.).

237. **A DUNE LANDSCAPE WITH A LITTLE WATERFALL.**—The waterfall is in the left centre foreground. In the centre is rising ground, with undergrowth and thick bushes farther back; the left slope is in full light. To the left is a view of hills with bushes and a shepherd and his flock.

Signed with the monogram on the right at foot, and dated 1661; panel, 11 inches by 14 inches.

In the possession of the Amsterdam dealers Fred. Muller, 1894.

In the collection of Julius Otto Gottschald, Leipzig, 1901 catalogue, No. 27; bequeathed to the Town Museum in 1903.

In the Leipzig Town Museum, Gottschald bequest, 1903 catalogue, No. 807.

238. **LANDSCAPE WITH A WATERFALL.**—On the right are great rocks, overgrown with firs and other old trees which overshadow the ruins of a church, behind which are two towers. Below is a thatched cottage, in front of which sheep graze on a low hill. The hill shelters a timber weir against a rushing torrent, which flows from the left, breaks on the rocks in front, and forms a waterfall. In the left foreground great trees shade a road on which are several figures and animals, lighted by the sun's rays breaking through clouds.

Canvas, 40 inches by 57½ inches.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 97 (1500 francs, Renard).

In the Lille Museum, 1893 catalogue, No. 686.

239. **LANDSCAPE WITH WATERFALL.**—The waterfall fills the whole foreground, rushing down over rocks from a broad basin. In the left foreground a fallen tree hangs over the water. In the left middle distance is a wooden bridge, with firs and leafy trees to the left of it. To the right on the bank are leafy trees, one of which has fallen and hangs over the water. Behind the trees on a high bank is a cottage, with firs to the left of it. Dark cloudy sky. [Pendant to 240.]

Signed in full, "J. Ruysdael"; canvas, 40½ inches by 34 inches.

Engraved in mezzotint by J. G. Prestel.

Sale.—Count von Brabeck and Count Andreas von Stolberg of Söder, Hanover, October 31, 1859, No. 235 (£1187 : 15 : 6, for the National Gallery).

In the National Gallery, London, 1906 catalogue, No. 627.

240. **LANDSCAPE WITH WATERFALL.**—From the left middle distance flows a mountain stream, forming a low waterfall in front and then passing to the left. On the left bank is a cottage with two firs behind it, and fallen trees, on which men are at work, in the left foreground, overhanging the stream. On the rocky bank in the right middle distance a great leafy tree overhangs a wooden bridge, which three cows and several persons are crossing in opposite directions. In the centre distance is the rocky valley of the stream with a hill to the right. [Pendant to 239.]

Signed in full, "J. Ruysdael"; canvas, 40½ inches by 34 inches.

Engraved in mezzotint by J. G. Prestel.

Sale.—Count von Brabeck and Count Andreas von Stolberg of Söder, Hanover, October 31, 1859, No. 229 (£1069 : 15 : 3, for the National Gallery).

In the National Gallery, London, 1906 catalogue, No. 628.

241. **LANDSCAPE WITH WATERFALL.** Sm. Suppl. 72. —The waterfall fills the centre of the middle distance. In the left foreground lie tree-trunks on the rocky bank. On the right bank is a road with several figures. Behind is a high wooded hill, topped by three tall firs against the sky; on the hill are a castle and a cottage. On the left, close to the water, is another tall fir; behind it, on a lower hill, is a village with a high church tower. In the distance are more hills; on the most distant hill to the left is another castle. A fresh morning. "A capital picture . . . painted in the artist's firm and vigorous style and in his best period" (Sm.).

Signed in full; canvas, 39 inches by 34 inches.

Sale.—Meynders, Amsterdam, 1838, No. 37—measuring 40 inches by 34 inches—(4001 florins, Brondgeest; but, according to Sm., 4400 florins, Sm. and Chaplin).

In the collection of J. M. Oppenheim, London, 1842 (Sm.); bequeathed by him to the National Gallery, 1864.

In the National Gallery, London, 1906 catalogue, No. 737.

242. **A WATERFALL.** Sm. 178, and Suppl. 55.—In the right middle distance is a bare lofty hill, from which the ground slopes rapidly to the left. Half-way down, almost in the centre, a church tower rises out of a grove of tall leafy trees, on the outskirts of which are two large cottages. At the foot of the hill, below the cottages, a mountain stream rushes down from the right over great rocks in a low waterfall and flows to the left across the foreground. To the left, beyond the stream, is a ravine spanned by a wooden bridge, on which are figures and a flock of sheep. Beyond the bridge is seen the valley with trees and a distant hill. "A most magnificent picture of the very choicest quality" (Sm.).

Signed in full; canvas, 24 inches by 39 inches.

Mentioned by Waagen, i. 409.

Exhibited at the British Institution, 1824.

Sales.—J. A. Brentano, Amsterdam, May 13, 1822, No. 300 (6300 florins, Nieuwenhuys).

Lord Charles Townshend, London, 1833 (£724 : 10s., for Sir Robert

Peel); sold to Peel in April 1835, according to a MS. note by Sm. in his own copy of his Catalogue.

Acquired with the Peel collection for the National Gallery, 1871.

In the National Gallery, London, 1906 catalogue, No. 855.

243. **ROCKY LANDSCAPE WITH TORRENT.**—A rocky landscape with trees and bushes. The ground rises to the right. In the centre and on the right, amid the trees, are cottages and a church tower. In the left middle distance is a wooden bridge, on which are figures and a dog to the left and a flock of sheep passing from right to left, with their shepherd on the bank. A rocky basin fills almost the whole foreground; the stream forms a waterfall amid great rocks and flows to the right. A tall fir and another with shattered stem stand on the farther bank in the right centre, against the sky. In the distance to the right is a precipitous cliff; in the distance to the left is a conical hill. Cloudy sky.

Signed in full on the right at foot; canvas, 47½ inches by 50½ inches.

Possibly the "Waterfall" mentioned in the Wynn Ellis collection by Waagen, ii. 297.

In the Wynn Ellis collection, London; bequeathed to the National Gallery in 1876.

In the National Gallery, London, 1906 catalogue, No. 987.

244. **A WATERFALL.**

In the collection of George Salting, London; bequeathed to the National Gallery, London, 1909, but not among the pictures selected by the Trustees.

In the collection of Lady Binning, Mellerstain House, Kelso.

244*a*. **A WATERFALL.**—A waterfall fills the whole width of the foreground. In the middle distance a wooden bridge, supported in the middle by a rock, crosses the stream. On the bridge is a figure; three others are in front to the right. Farther to the right is another figure in front of a wooden house amid trees.

Signed in full on the right; canvas, 24 inches by 20 inches.

In the possession of the London dealers Thomas Agnew and Sons.

245. **A WATERFALL WITH WOODCUTTERS.** Sm. 194.—In a wooded landscape a river forms a low waterfall in the left middle distance and fills the whole width of the foreground. In front to the right is a white tree-trunk broken in the middle, with a tree-stump to the right, and another trunk lying behind with one end in the water. In the right middle distance is a wood with bushes on the river-bank. In the centre are several woodcutters. In the left distance is a view of open country with a few trees. "A delightful example of the master, of excellent quality and execution" (Sm.).

Canvas, 24 inches by 28 inches.

Exhibited in the British Institution, London, 1819.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 127 (900 francs).
Trouart, Paris, February 22, 1779, No. 130 (1200 francs).
Comte de Vandreuil, Paris, November 24, 1784, No. 62 (1040 francs, Le Rouge).
Lapeyrière, Paris, April 14, 1817 (3055 francs).

G. Watson Taylor, London, June 13, 1823 (£283 : 10s., Gower).
Lord F. Leveson Gower, London, 1831 (£241 : 10s., Stanley).

In the collection of Lord Francis Egerton, 1835 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1851 catalogue, No. 188.

246. **A LITTLE WATERFALL.** Sm. 172, and Suppl. 74.—In a wooded landscape a placid stream fills the whole middle distance, except for a small piece of bank on the left; it forms a little waterfall in the centre. To the left are bushes and trees. In the right middle distance is a wooden bridge, across which a shepherd drives his sheep. Beyond is gently rising ground with bushes and trees, at the back of which are lofty ruins in full light. In the centre are seen distant hills.

Canvas, 12 inches by 16 inches.

Sales.—Duc d'Alberg, London, 1817 (£73 : 10s.).
Sir Charles Bagot, London, June 17, 1836 (£73 : 10s., Lord Francis Egerton).

In the collection of Lord Francis Egerton.

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1851 catalogue, No. 172.

247. **A WATERFALL.** Sm. 314.—A mountain stream flows from the left middle distance, winding round a rock, and rushes down between rocks in a waterfall in the foreground. In the left middle distance is a rocky slope with trees; to the right is a meadow with firs and other trees and three figures. In the distance is a steep bare cliff. Cloudy sky. Of the last period.

Signed in full; canvas, 38 inches by 32 inches.

Mentioned by Waagen, ii. 344.

Engraved by R. Cockburn.

In the collection of Noel Desenfans, which he bequeathed to Sir P. F. Bourgeois, 1807.

In the Dulwich College Gallery, London, 1892 catalogue, No. 105 (old No. 154).

248. **A WATERFALL.**—A waterfall pours down in front. It is divided into three parts by two great rocks; there is a rock also on either bank. In the left middle distance is a hill with three fir trees. On the top sits an artist sketching; near him are a man and a dog. In the right middle distance is a cottage; sheep graze in a meadow in front. In the distance are hills.

Signed on the left; canvas, 18½ inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1872, No. 206.

Sale.—William II., King of Holland, The Hague, August 12, 1850, No. 95 (920 florins, M. Nieuwenhuys).

Sold by Nieuwenhuys in 1851 to Thomas Baring, in whose collection it was in 1857 (Waagen, Suppl. 99).

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 91.

249. **A RIVER FORMING A WATERFALL.**—In a land-

scape, in the left distance, is a waterfall. To the right is a dark wood. Cloudy sky.

Canvas, 24½ inches by 19½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1880, No. 53.

In the collection of John W. Prout, London.

250. **A WATERFALL.** Sm. 209. — In a landscape a torrent flows across the middle distance between two hills with trees, and forms a waterfall in front. On the hill to the left is a shepherd with sheep. Afternoon sunlight. A "capital picture" (Sm.).

Signed; canvas, 34 inches by 39 inches.

Exhibited at the British Institution, London, 1828; and at the Royal Academy Winter Exhibition, London, 1877, No. 21.

Sale.—Prince Galitzin, London, 1825 (7340 francs); it was then "very much disfigured with dirt" (Sm.).

Bought by Sm. at a later date (for £525).

In the collection of Abraham Robarts, London, 1835 (Sm.).

In the collection of A. J. Robarts, London.

250*a*. **ROCKY LANDSCAPE.** — Lofty masses of rock descend steeply on the right to a river which forms a little waterfall. In the right foreground a dead tree lies in the water. On the cliffs are two cottages, in front of which is a herd of cows.

Signed on the left at foot with the monogram; canvas, 40 inches by 49 inches.

In the Wallace Collection, London, 1908 catalogue, No. 50.

251. **LANDSCAPE WITH WATERFALL.** Sm. 216, and Suppl. 5.—In the right middle distance is a broad and placid sheet of water, which flows to the front, forms a low and narrow waterfall over rocks with foaming eddies in the centre, and passes away to the left. On the rocks in the right foreground are two tree-trunks and the branches of a tree. To the left, across the stream, the bank, clothed with a few trees, rises steeply. On the top to the left is a cottage with the chimney smoking, against the sky. Beside the cottage, to the right, is a pile of logs, in front of which are three figures. Beyond and to the right of the cottage is a wood, through a gap in which is seen a square tower. Almost in the centre distance, across the water, are a church tower and the sails of two wind-mills. To the right of these rises a low hill. Cloudy sky. "This picture, in addition to the admirable freedom and bland style of execution, has the advantage of being unusually clear in tone" (Sm.). [Compare 310.]

Signed in full on the right; canvas, 40 inches by 55½ inches.

A copy is in a private collection at The Hague; it was formerly in the Kohlisch collection, Cairo, and in the sale :—London, January 28, 1905, No. 106 (Preyer).

Exhibited at Manchester, 1857, No. 41.

Sale.—Baron Vivant Denon, Paris, May 1, 1826, No. 114 (18,700 francs).

Bought from the family of Baron Denon, Paris, 1841, by Sm.

In the collection of W. Hornby, The Hook, near Southampton, 1842, who bought it from Sm. (for £560).

Bought in London, June 1850, from Phillips by Mawson, for the Marquess of Hertford (for £602 : 3s.).

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1908 catalogue, No. 56.

252. **A WATERFALL.** Sm. 129.—In the right centre of the middle distance a waterfall rushes down between rocks; it is divided into two parts by a rock in the centre. The water flows to the left, filling almost the whole foreground. In the water to the left is a large rock. To the right is the rocky bank covered with underwood and bushes. On the left, beside the fall, is a steep hill covered with grass, bushes, and trees, amid which are several cottages. One cottage is on the extreme left, with a woman at the door; another stands high up the hill; to the left of it are the roofs of two other cottages. On the slope are two heaps of tree-trunks, one to the right in front of the upper cottage, and the other more to the left and lower down. There are several figures; a man sketching and a companion sit on the ground near the waterfall. To the right is a view of a hilly landscape with a church. Light clouds in the sky. A "superlative production" (Sm.).

Signed in full on a rock in the centre; canvas, 42 inches by 59 inches.

Exhibited at Manchester, 1857, No. 702; and at the Royal Academy Winter Exhibition, London, 1871, 1888, No. 67, and 1907, No. 107.

Bought from a collection at Alkmaar, about 1810, by Walker (who valued it at £840).

In the collection of J. Campbell, London, 1831; bought by Sm. (for £276 : 3s.) and sold to Héris of Brussels.

In the collection of Baron J. G. Verstolk van Soelen, The Hague, 1835, No. 45 (Sm.); acquired as a whole in 1846 by Thomas Baring, H. Mildmay, and S. Jones Loyd (afterwards Lord Overstone).

In the collection of Lord Overstone, London.

In the collection of Lady Wantage, London, 1905 catalogue, No. 200.

253. **A HILLY LANDSCAPE WITH A WATERFALL.** Sm. 332, and Suppl. 50.—In front and in the middle distance are rocks over which rushes a stream, forming a waterfall. On the bank to the right is a clump of trees. In the middle distance is a castle with a tower amid trees; on a road leading to the castle are several figures. Beyond is a high hill; farther back are more hills. On the bank to the left is a grey and weather-worn tree-stump. On the right the sun is setting; on the left rise heavy clouds. [Possibly identical with 328 or 370 or both.]

In the collection of the Duke of Brunswick-Wolfenbüttel till 1795.

Sale.—Héris of Brussels, Paris, March 25, 1841, No. 23 (5400 francs).

In the collection of Lord Overstone, London, 1857 (Waagen, Suppl. 135).

In the collection of Lady Wantage, London, 1905 catalogue, No. 202.

253*a*. **A WOODED LANDSCAPE WITH A WATERFALL.**—In the centre is a waterfall overhung by gnarled trees. To the left are rocks. The greyish-blue sky is light on the horizon, as seen through the trees.

Panel, 20½ inches by 16½ inches.

Sale.—London, March 1, 1743 (Sir Jacob de Bouverie, afterwards Viscount Folkestone, father of the first Earl of Radnor).

In the collection of the Earl of Radnor, Longford Castle, 1909 catalogue, No. 166.

254. **A WATERFALL.** Sm. 318, and Suppl. 25.—In a wild mountainous landscape a stream flows to the left over a dam, and rushes down amid large rocks and logs to fill the whole foreground. To the left is a rocky hill. On the slope of a hill stands a cottage amid trees; on the hill-top is a church with a tower. Near the cottage are a man and a woman. In the middle are three men. An "admirable picture" (Sm.). [Pendant to 888.]

Signed in full on a rock to the right; canvas, about 28 inches by 22 inches.

Exhibited at the British Institution, London, 1835.

In the collection of the Earl of Lonsdale, Lowther Castle; it was there in 1835 (Sm.).

255. **A WOODED LANDSCAPE WITH A STREAM.**—The stream is in front. Cloudy sky.

Panel, 11½ inches by 10 inches.

In the Lyons Museum, 1903 catalogue, No. 170; acquired in 1838.

256. **A NORWEGIAN LANDSCAPE WITH A WATERFALL.**—Hills in the style of Everdingen.

Signed in full on the right; canvas, 50 inches by 39 inches.

In the Lyons Museum, 1903 catalogue, No. 171; acquired in 1886.

257. **LANDSCAPE WITH A WATERFALL.**—The waterfall is in the centre. To the left is a ploughed field. On a hill crowned with trees stands a cottage. Very small figures, almost in monochrome, by Ruisdael himself.

Signed with the monogram; canvas, 17½ inches by 22½ inches.

In the Montpellier Museum, 1890 catalogue, No. 752.

258. **A WATERFALL IN AN OAK WOOD.**—To right and left are two large clumps of oaks. Between them is a low waterfall between rocks; the water flows to the front. Under the trees to the left are two men, one standing and the other seated. In the distance between the trees is seen the cloudy sky.

Signed with the monogram on the right at foot; canvas, 22½ inches by 26 inches.

In the Montpellier Museum, 1890 catalogue, No. 754.

259. **A HILLY AND WOODED LANDSCAPE WITH A LITTLE WATERFALL.**—The waterfall is in the left foreground. The tall slender trees are bent to the right by the wind. Almost in the centre of the middle distance is a woodcutter swinging his axe. A dark picture with a grey sky and little colour.

Panel, 22 inches by 18 inches—or 55 inches by 45 inches.

In the collection of the late Sir George Drummond, Montreal.

260. **A WATERFALL NEAR A CASTLE.** Sm. 335.—A stream forms a waterfall over rocks, filling the whole middle distance, and flows to the left foreground. In the right foreground tree-trunks float in the water. On the left, beside the stream, is a steep wooded hill, crowned by a castle. In the right distance are firs and hills. Cloudy sky. The waterfall is in full light. In the style of Everdingen.

Signed in full on the right at foot; canvas, 39½ inches by 34 inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 547.

261. **LANDSCAPE WITH A WATERFALL.** Sm. 339.—A rapid stream flows through the middle of a landscape to the front and there, meeting another stream, forms a waterfall over rocks. On a cliff to the right, near two firs and other trees, stands a cottage. Across a wooden bridge near it a shepherd drives his flock. The figures are probably by Ruisdael himself. An "excellent picture" (Sm.).

Signed in full on the left at foot; canvas, 26½ inches by 21 inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 550.

262. **OAKS AND BEECHES WITH A WATERFALL.** Sm. 337.—In the centre foreground a stream forms a waterfall, flowing to the right and divided in the middle by a rock. In front to the left is a white tree-stump; beyond it is a wooden bridge, at the far end of which a family are resting. The left middle distance is filled with a hill covered with great oaks and a few beeches. To the right is a view over a broad plain with a shepherd standing near his flock. In the distance, amid trees, is a village with a church and a wind-mill to the left. The figures are by Ruisdael himself. An "excellent picture" (Sm.).

Signed in full on the right at foot; canvas on panel, 28½ inches by 36 inches.

Lithographed by Sells.

In the collection of Count Fries, Vienna; sold in 1815 to the King of Bavaria (for 3300 florins).

Sale.—Maximilian I., King of Bavaria, Munich, December 5, 1826, No. 75 (3350 florins).

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 551.

263. **THE FOREST STREAM.**—In the middle distance a placid stream flows between rocky banks and forms a low waterfall over rocks in the foreground. In the right foreground stands a tall gnarled oak. Beyond it the rocky bank is in full light; more trees and bushes grow along the stream as far as the eye can reach into the left distance. On the left bank are more trees against the sky. On the farther bank in the middle distance is an open space; two figures drive sheep to the left. Bright sky with fleecy clouds.

Signed in full on the right at foot; canvas, 38½ inches by 50½ inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 114.

In the possession of the Paris dealer C. Sedelmeyer.

Bought by Henry G. Marquand from Sedelmeyer, and presented to the Museum in 1888.

In the Metropolitan Museum, New York, 1908 catalogue, No. 235.

264. **A GREAT WATERFALL.**—A waterfall, filling the whole width of the picture, rushes forward amid rocks. In the middle distance is a wooden bridge leading to a thick wood. On the bridge to the left are three peasants and a dog. To the right is a view of hills. Storm clouds in the sky.

Signed in full; canvas, 25½ inches by 20 inches.

Sales.—Cardinal Fesch, Rome, March 17, 1845, No. 208.
J. Dennistoun, London, June 14, 1855.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 186.

In the collection of M. C. D. Borden, New York.

265. **THE CASCADE.** Sm. 224.—In a wild mountain landscape a stream flows from the left distance towards the right foreground, and forms two cascades in the centre, crossed by a wooden bridge. A man in a red coat, carrying a sack on his back, walks to the left across the bridge, followed by his dog. On the left bank three men are fishing. On the farther bank in the middle distance, three cottages stand on a bare hill. In the left foreground lies a tree-trunk. To the right is an oak wood, with hills beyond. Grey clouds in a blue sky.

Signed in full on the left at foot; canvas, 30 inches by 37½ inches.

Engraved by Léon Gaucherel.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 116.

Sales.—Lord Gwydyr, London, March 10, 1829 (£120 : 15s.).
R. R. Reinagle, London, 1831 (£105).
Baron von Mecklenburg, Paris, December 11, 1854, No. 17 (14,000 francs, Péreire).
Péreire, Paris, March 6, 1872, No. 150 (40,000 francs).
Prince Demidoff, San Donato, March 15, 1880, No. 1076.

In the collection of M. C. D. Borden, New York.

266. **A WATERFALL.** Sm. 222.—A mountain torrent flows from rocks on the right and, turning to the left in the foreground, forms a waterfall. On the right bank are oaks and other trees on a rocky hill, above which is seen a church tower. On the left bank lie three tree-trunks. A shepherd drives his flock to the left across a wooden bridge. On the left are seen distant blue hills. Cloudy blue sky. "It is impossible to commend too highly this beautiful production" (Sm.). [Probably identical with 305*a*.]

Signed in full on a rock in the centre foreground; canvas, 39½ inches by 34 inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 117.

In the collection of Baron Lockhorst, Rotterdam, 1826; bought by Sm., and sold (for £735).

In the collection of the Earl of Onslow, Clandon Park, Surrey, 1835 (Sm.).
In the collection of Henry C. Frick, New York, 1908 catalogue, No. 39.

266*a*. **A Mountain Landscape with a Waterfall.** Sm. Suppl. 51.—On the right are rocky hills with scanty verdure, bushes, and some larch trees, as well as several cottages. Higher up on a steep cliff is another building. Between this and the green hills to the left flows a stream, which is obstructed by two tree-trunks in the middle distance and then forms a waterfall over rocks and some uprooted trees. Sunlight breaking through clouds illumines the right side, leaving the left side in shadow. On the hills to the extreme left are three peasants, one of them a shepherd; two sheep of the flock are near two fir trees farther down the hill. "A vigorous and well-finished production" (Sm.).

Signed in full; canvas—though Sm. says panel—26 inches by 21 inches.

In the collection of Baron van Nagell van Ampsen, The Hague, 1842 (Sm.).
Sales.—A. W. C. Baron van Nagell van Ampsen, The Hague, September 5, 1851, No. 55 (3000 florins, E. le Roy).
Th. Patureau, Paris, April 20, 1857, No. 30 (6800 francs).
Piérard, Paris, March 20, 1860, No. 69 (12,600 francs).
In the possession of the Paris dealer F. Kleinberger.
In the collection of Ferdinand Hermann, New York.

267. **THE MOUNTAIN TORRENT.**—In the left centre of the sunlit middle distance is a cottage with two figures in front and sheep to the right. Beyond the cottage the ground rises steeply to a peak; the lower slope is wooded but the summit of the hill is bare. On the extreme left is another cottage. The ground falls steeply towards the foreground, showing the bare rock. On the left a waterfall pours down into a stream flowing from right to left along the front. A wooden bridge spans the stream from a rock on the extreme right to the middle distance. A shepherd drives three sheep away across the bridge.

Canvas, 20 inches by 16½ inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 118.
In the collection of Mrs. Collis P. Huntington, New York.

267*a*. **Landscape with a Waterfall.**—The waterfall is in front. In the middle distance is a red-roofed cottage. To the left is a hill with numerous cottages.

About 48 inches by 66 inches.

In the collection of Vernon Harcourt, Nuneham Park, 1857 (Waagen, Suppl. 351).
In the collection of Lewis Harcourt, Nuneham Park.

267*b*. **Landscape with a Little Waterfall.**—The waterfall is in front. Very dark.

In the collection of Vernon Harcourt, Nuneham Park, 1857 (Waagen, Suppl. 350).
In the collection of Lewis Harcourt, Nuneham Park.

268. **THE WATERFALL.**

Signed in full on the right at foot; canvas, 24½ inches by 22 inches.

Sale.—Evrard Rhôné, Paris, May 6, 1861.

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux-Arts, Paris, Dutuit bequest, 1907 catalogue, No. 926.

269. **A WATERFALL.**—Near a forest pool.

Signed.

In the collection of Balny d'Avricourt, Paris.

270. **A WATERFALL NEAR A THATCHED SHED.** Sm. 246, and Suppl. 33.—In the left middle distance of a hilly landscape a stream forms a low waterfall and then flows to the right foreground. On the rocky left bank are sheep and low bushy trees. To the right are larger trees, in front of which is a thatched shed; a man is at work in the shed and a woman sits in front, nursing her child. Behind the shed the ground rises gently to an open sunlit plateau on which are a shepherd and sheep, in front of high bushes. To the left, beyond the waterfall, is a view of low hills. Cloudy sky. "A highly pleasing example" (Sm.).

Signed in full on the right at foot; canvas, 16½ inches by 21 inches.

Sales.—Jurriaans, Amsterdam, August 28, 1817, No. 56 (950 florins, De Lelie).

W. A. Verbrugge, The Hague, September 27, 1831, No. 47 (915 florins, Hagens).

Imported into England by the dealer Chaplin, 1836.

In the collection of Stuart Hodgson, London.

In the collection of E. H. Lawrence, London.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 188.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 78; bought as a whole by the dealers Duveen, August 1907.

In the possession of the dealers Duveen Brothers, Paris.

271. **A WATERFALL NEAR A CASTLE.**—In the centre of a hilly landscape is a pool with rocky banks partly covered with bushes and, on the left, with tall firs. In the right background a stream flows into the pool, forming a little waterfall, and then rushes forward, over two rocks on the left and over bushes on the right. In the centre of the distance is a castle on a hill; farther to the right is a range of mountains. Light clouds float across the blue sky.

Signed in full on the right at foot on a projecting rock; canvas, 20 inches by 17 inches.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 79; bought as a whole by the dealers Duveen, August 1907.

In the possession of the dealers Duveen Brothers, Paris.

272. **A HILLY LANDSCAPE WITH A COTTAGE AND A WATERFALL.**—On either side of a rocky hill, on which stands a woodcutter's hut, flows a torrent. The broader stream on the right forms a waterfall over tree-trunks; the lower stream rushes down over

rocks. In front of the hut is a wooden bridge over the lesser stream; a man carrying a sack crosses it. Another man with a woman and a child seems to have just crossed. Beyond the hut are three pines and other trees; to the right is a wooded hill. Blue sky with white and grey clouds.

Signed in full on the left at foot; canvas, 27 inches by 21½ inches.

In the collection of Ludwig Mandl, Wiesbaden.
In the possession of the Paris dealer F. Kleinberger.

273. **A HILLY LANDSCAPE WITH A WATERFALL.**—In the right foreground are large figures.

In the collection of E. de Rothschild, Paris.

274. **A LANDSCAPE WITH A LOW WATERFALL.**—To the right, on the bank of a little pool, is a withered beech. Its bare white stem, sharply relieved against the thick green foliage of the surrounding oaks, strikes a distinctive note in the picture. Three massive blocks of wood lie on the bank to the right. In the background is a hilly and wooded landscape. At the foot of the hills is a cottage with two figures and a flock of sheep. In front a waterfall rushes down into a pool which fills the foreground. A fine sky with white and grey clouds.

Signed in full on the right at foot; canvas, 21 inches by 18 inches.

In the collection of E. Warneck, Paris.
In the collection of the late Adolphe Schloss, Paris.

275. **A WATERFALL.** Sm. Suppl. 76.—The waterfall is divided in the middle by a rock. The foaming stream flows down to the right foreground. On the right is the steep bank with a fir tree. To the left the rocky bank slopes up gradually; two woodcutters are at work. Around them lie many tree-trunks, amid which are sheep. In front is a tree-stump, with the trunk lying beside it. Farther back are firs and leafy trees. The river flows from the centre distance. Here, to the left, are two cottages on rocky ground. Beyond, amid trees, is a church. In the extreme distance are hills. [Possibly identical with 378.]

Signed in full on the right at foot; canvas, 41 inches by 56½ inches.

Exhibited at the British Institution, London, before 1842 and in 1856.
Sales.—Earl of Lichfield, Shugborough Hall, August 1842 (£588, Joseph Bond).
Hickman, London, May 1856 (£399, White for J. E. Fordham).
In the collection of Lord Penrhyn, Penrhyn Castle.

276. **A GREAT WATERFALL IN A NORTHERN LANDSCAPE.** Sm. 305.—In a wild hilly country a rapid stream in the centre rushes down a waterfall between rocks to the foreground. On the steep bank to the right a broken tree-trunk has fallen with the branches in the stream. Near it is a shepherd with five sheep and a goat. There are other figures near a cottage at the entrance to a wood on a hill. On the bank to the left are trees. A fine and important work, light in tone. The nearer figures are not by Ruisdael, but perhaps by

Adriaen van de Velde; the more distant figures, however, are by Ruisdael himself.

Signed in full on the right at foot; canvas, 43½ inches by 57 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1145; it was there in 1835 (Sm., who valued it at £735).

277. **A NORTHERN LANDSCAPE WITH A WATERFALL.**—A river, flowing from the background, forms a waterfall amid rocks in front. To the left, beyond the stream, is a wood with a cottage on the bank. From the cottage a little wooden bridge leads to the right bank; a shepherd and a boy drive a flock of sheep across. Beyond the stream to the right is a hill on which stands a large house amid trees and bushes. In the distance, above a little wood, rises the steeple of a church. Genuine but much repainted. Catalogued as a copy by H. Kobell.

Signed in full on the left at foot; canvas, 25 inches by 21 inches.

Pendant to the picture by H. Kobell, No. 515 in the collection.

In the collection of Prince E. Sapiéga, confiscated in 1832.

Given to the Academy by the Tsar Nicholas in 1832.

In the Academy of Fine Arts, St. Petersburg, 1874 catalogue, No. 536.

278. **A HILLY LANDSCAPE.**—On a low cliff in the centre is a group of large trees. On the right a road, bordered by a hedge, winds round the hill. Three persons walk on the road, at the end of which, in the distance, is a cottage. To the left is a view of hills, with water below. The figures are by the painter himself.

Signed in full on the right at foot; canvas, 38½ inches by 32 inches.

In the Koucheleff-Besborodko collection, St. Petersburg, 1886 catalogue, No. 61.

279. **LANDSCAPE WITH A WATERFALL.**—In front is the waterfall; beyond is a placid stream. To the right amid trees is a church in sunlight. To the left is another church in front of hills. Finely lighted clouds.

Signed in full on the left.

In the collection of Count Orloff Davidoff, St. Petersburg.

280. **A NORTHERN LANDSCAPE WITH A WATERFALL.**—To the left is a hill with fir trees. A torrent breaks through the rocks and falls in cascades to the foreground. On a cliff in the middle distance are three figures. The sky is cloudy and sombre.

Signed with the monogram, and dated 1659; panel, 11 inches by 8½ inches.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 463.

281. **A NORTHERN LANDSCAPE WITH A WATERFALL.**—Very dark.

In the collection of Colonel Egremont Wyndham, Petworth, 1854 (Waagen, iii. 40).

In the collection of Lord Leconfield, Petworth, No. 48*.

282. **A NORTHERN LANDSCAPE WITH A WATERFALL.**

In the collection of Colonel Egremont Wyndham, Petworth, 1854 (Waagen, iii. 40).

In the collection of Lord Leconfield, Petworth, No. 48**.

283. **LANDSCAPE WITH A WATERFALL.**—On the left bank are two hills. To the right, farther back, are small figures near a house. In front is a fallen birch tree.

40 inches by 55½ inches.

In the collection of W. P. Wilstach, Philadelphia.

In the Wilstach Gallery, Philadelphia, 1907 catalogue, No. 250.

284. **A WATERFALL NEAR A CASTLE.**—In the centre is a placid sheet of water. The stream flows down in a cascade to the foreground, foaming amid rocks, and then runs away to the left. To the right is a high cliff deeply scarred and crowned with a few oaks. Beyond the water rises a cliff with the extensive precincts of a castle. A road leads down to a wooden bridge across the water. On the bridge is a woman with a burden on her head, leading a child and followed by a dog.

Signed in full on the right; canvas, 26 inches by 19½ inches.

In the collection of Prince Galitzin.

Sale.—Auguiot, Paris, March 1, 1875, No. 26.

In the collection of Max Kann, Paris.

In the collection of Maurice Kann, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 187.

In the collection of Rodman Wanamaker, Philadelphia.

285. **A WATERFALL IN A HILLY AND WOODED LANDSCAPE.**—In the centre and left foreground are two little waterfalls, the stream below which fills almost the whole width of the picture. Between the falls are great rocks and some grass-grown soil; below these is another little waterfall. Beyond at the edge of the picture is seen part of a placid sheet of water. In the right foreground is the rocky and grass-grown bank, with the sunlit stump of a tree that has fallen at the back and another tree that has been uprooted and lies with its branches in the stream. The bank runs farther back and then bends to the left. It is thickly wooded. On the right may be noted an oak, a light beech, and a tree-stump. On the farther bank a man in red and a woman in a dark dress walk away. Some sheep graze near them.

Signed in full on the right at foot; 39 inches by 49 inches.

In the possession of the London dealer Martin Colnaghi.

In the collection of P. A. B. Widener, Philadelphia, 1908 catalogue, No. 247.

286. **A WATERFALL.**—In the centre of the middle distance a foaming waterfall rushes down amid rocks and fills the whole foreground. In the water lie many tree-trunks, one of which retains its foliage. On the right is another small waterfall from a hole in a rock. The left bank is thickly wooded. Beyond the waterfall is a placid sheet of water, with a

steep wooded bank at the back and fir trees to the right. On a steep hill beyond is a round tower with houses. In the right middle distance are figures.

Tall and narrow.

In the collection of Mrs. Byers, Pittsburg.

287. **A NORTHERN LANDSCAPE WITH A WATERFALL.**—The water falls in two cascades between tree-clad rocks. On the right bank are sheep; farther back is the shepherd under the trees. Sketchy in handling and weak in colour.

Signed in full to the right of the broken tree; canvas, 47½ inches by 38½ inches.

In the Rudolfinum, Prague, 1889 catalogue, No. 590; it was there in 1796.

287*a*. **A WATERFALL IN NORWAY.**—[Identical with 213*a*.]

In the collection of Sir F. Cook, Bart., Richmond, Surrey.

288. **LANDSCAPE WITH A LITTLE WATERFALL.**—In the distance is a dark oak wood from which a torrent flows over rocks to the front. At the edge of the wood is a man in a red coat. Dark clouds.

Signed with the monogram; panel, 11 inches by 8½ inches.

In the Zweibrücken Gallery.

In the Schleissheim Gallery, 1905 catalogue, No. 869.

289. **A WOODED AND HILLY LANDSCAPE WITH A BROAD WATERFALL.**—The water flows down in the centre over rocks to the right. To the left, at the foot of high hills, is a great oak bending to the right. On the right side of the fall is a fir tree bending to the left, with two fir-stumps. Two similar stumps are in the left foreground. On the right a stag rushes down, followed by two huntsmen with dogs. By the stream to the right are two beaters; one stoops to fill his cup with water. The figures are by Slingelbach or Berchem.

Signed in full on the left at foot; canvas, 32½ inches by 40 inches.

In the Schwerin Museum, 1882 catalogue, No. 910; it was there in 1792.

290. **LANDSCAPE WITH A WATERFALL.**—The waterfall is in front. The stream flows between wooded banks. In front lies a withered tree, filling more than half the width of the picture. By the roadside to the right is a woman. Cloudy sky.

Canvas, 26 inches by 21 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 91.

In the collection of A. P. Heywood Lonsdale, Shavington.

291. **A LARGE WATERFALL.**—The foreground is somewhat dark, but the picture is certainly genuine. The trees are very well relieved against the sky. The water and the sky with light clouds to the right are characteristic.

In the collection of Count Wachtmeister, Wanas, but temporarily at Kulla Gunnarstorp, Sweden.

292. **A WATERFALL IN THE MOUNTAINS.**—From the right water falls, between rocks with a tall fir tree, into a mountain stream which is crossed by two wooden bridges in the left foreground and in the centre. On the centre bridge are two figures. Beyond them is a wood with two fir trees to the left. Beyond the wood rises a steep cliff. In the centre, farther to the right, is a view of mountains.

Canvas, 25 inches by 18 inches.

Mentioned in the treasury inventory of 1773.

In the Imperial Picture Gallery, Vienna, 1906 catalogue, No. 1335.

293. **A WATERFALL.**—In the centre foreground is a waterfall, divided in two by a rock. The foaming stream flows away to the left. In the left foreground is a rocky bank with bushes. In the right foreground, on the low bank, is a white tree-stump ; the tree has fallen to the left and lies half in the stream. Beyond is a steep cliff with trees, to the right of the stream which disappears behind it in the middle distance. In the left centre, on the wooded bank, is a cottage amid the trees ; two men, one seated and the other standing, are in front, with sheep. In the centre is a view of hilly country. Light clouds in the sky. The figures are by the painter himself. Of the middle period. [Compare 341.]

Signed in full on the left at foot ; canvas, a broad picture.

In the collection of Count Czernin von Chudenitz, Vienna, No. 190.

294. **LANDSCAPE WITH A WATERFALL.**—In the left distance is a great Gothic church.

Canvas.

In the collection of Count Czernin von Chudenitz, Vienna, No. 248.

295. **LANDSCAPE WITH A LITTLE WATERFALL.**—The waterfall is on the right. To the left is a wooden bridge with a woman and a boy. In the left centre are two rocks.

Signed in full.

In the gallery of Prince Liechtenstein, Vienna ; not catalogued.

296. **A Northern Landscape with a Waterfall.**

In the collection of Count Xavier Branicki, Willanow near Warsaw, No. 352.

297. **LANDSCAPE WITH A WATERFALL.**—The waterfall is in front. In the distance are a sunlit ruin and a cottage. To the right are felled trees, three figures, rich in colour, and sheep. The figures are by the painter himself.

Exhibited at Worms, 1902, No. 564.

In the collection of Freiherr von Heyl zu Herrnsheim, Worms.

297*a*. **A Little Waterfall.**

Two or more of the following may refer to the same picture :—

Sales.—Estate of Jacob van Dael, Amsterdam, August 12, 1684—noted by A. Bredius.

Amsterdam, April 16, 1695 (Hoet, i. 23), No. 20 (9 florins 10).

Amsterdam, May 28, 1706, No. 67.

297*b*. **Landscape with a Very Well-painted Waterfall.**
40 inches by 36 inches.

Sale.—Johan van der Hulk, Dordrecht, April 23, 1720 (Hoet, i. 250), No. 30 (52 florins).

297*c*. **Landscape with a Very Fine Waterfall.**—Figures by A. van de Velde.
43 inches by 57½ inches.

Sale.—Amsterdam, April 15, 1739, No. 62 (90 florins); not to be identified with any picture in the sale mentioned by Hoet (i. 575).

297*d*. **A Waterfall.**—An excellent work.
23 inches by 22½ inches.

Sale.—Van Hessel, Amsterdam, April 11, 1747 (Hoet, ii. 193), No. 19 (31 florins).

297*e*. **Landscape with a Waterfall.**
20½ inches by 18 inches.

Sale.—Baron Banchheim, Paris, April 12, 1747, No. 59 (43 francs 12).

297*f*. **Landscape with a Waterfall and Figures.**
52½ inches by 34½ inches.

Sale.—Baron Banchheim, Paris, April 12, 1747, No. 101.

297*g*. **Landscape with a Waterfall.**—Figures by Philips Wouwerman.
38 inches by 31½ inches.

Sale.—David Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 245), No. 106—but No. 112 of the original catalogue—(66 florins, Yver).

297*h*. **Landscape with a Waterfall.**

Sale.—David Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 245), No. 108—but No. 114 of the original catalogue—(52 florins 10, with another "Waterfall" in the same lot by A. van Everdingen, Z. Hazebroek).

297*ha*. **Waterfall.**
18½ inches by 17 inches.

Sale.—Amsterdam, May 14, 1749, No. 29 (51 florins).

297*i*. **A Waterfall.**—With figures by A. van de Velde.
41½ inches by 52 inches.

In the collection of Jan Bisschop, Rotterdam, 1752 (Hoet, ii. 534); after the death of Bisschop, 1771, the collection was bought as a whole by Adriaen and Jan Hope, Amsterdam.

297*j*. **A Waterfall.**
41 inches by 33½ inches.

In the collection of Diderik van Slingelandt, The Hague, 1752 (Hoet, ii. 407).

297*k* and *l*. **Two Landscapes with Waterfalls.**—[Pendants.]
10½ inches by 13 inches.

In the collection of Hendrik Verschuuring, The Hague, 1752 (Hoet, ii. 478).

297*m*. **Landscape with a Waterfall.**
21½ inches by 27½ inches.

In the collection of Hendrik Verschuuring, The Hague, 1752 (Hoet, ii. 478).

297*n*. **Landscape with Rushing Water.**—Figures by Van der Does the elder.
27 inches by 31 inches.

In the collection of Hendrik Verschuuring, The Hague, 1752 (Hoet, ii. 478).

298. **A Waterfall.**—By A. van Everdingen, according to J. van der Marck.

Sale.—D. Dalens, Amsterdam, April 25, 1753, No. 128 (9 florins 10, Yver).

298A. **Landscape with Waterfall.**
29½ inches by 22½ inches.

Sale.—J. de Bruyn, Amsterdam, April 17, 1754, No. 35 (45 florins).

298B. **View of a Village with a Waterfall.**
40 inches by 30½ inches.

Sale.—Amsterdam, June 5, 1754, No. 58.

298C. **Waterfall with High Hills.**
42 inches by 37 inches.

Sale.—Amsterdam, June 5, 1754, No. 59.

298*a*. **A Fine Landscape with a Waterfall.**
31½ inches by 37 inches.

Sale.—Lijnslager, Amsterdam, April 8, 1755, No. 12.

298*b*. **Landscape with a Waterfall.**—The house of Swanenburg in the distance.
26½ inches by 20½ inches, measured within the frame.

Sale.—Amsterdam, May 11, 1756 (Terw. 140), No. 43 (72 florins)—but in the original catalogue No. 59 (71 florins, Ketelaar).

298*c*. **Landscape with a Waterfall.**—Very natural and well painted.
20½ inches by 23 inches.

Sale.—Rotterdam, June 28, 1756 (Terw. 147), No. 9 (112 florins).

298*d*. **Landscape with a Waterfall.**
12 inches by 14½ inches.

Sale.—Van Kretschmar, Amsterdam, March 29, 1757 (Terw. 175), No. 57—but No. 53 of the original catalogue—(30 florins, Yver for a client).

298*da*. **A Hilly Landscape with a Waterfall.** — Buildings. Especially well painted.

30½ inches by 39 inches.

Sale.—Amsterdam, November 22, 1757, No. 10 (148 florins).

298*db*. **A Hilly Landscape with a Waterfall.**—Buildings.

38½ inches by 51 inches.

Sale.—Amsterdam, November 22, 1757, No. 13 (132 florins).

298*e*. **A Good Landscape with a Waterfall.**—Very careful.

27½ inches by 21½ inches.

Sale.—I. Clockener and others, Amsterdam, January 15, 1759, No. 7.

298*f*. **A Hilly Landscape with a Waterfall.**

27 inches by 22½ inches.

Sale.—I. Clockener and others, Amsterdam, January 15, 1759, No. 33.

298*g*. **Landscape with a Waterfall.**—One of the best pictures of a waterfall known to be his.

43 inches by 52 inches.

Sale.—Gerard Hoet, The Hague, August 25, 1760 (Terw. 230), No. 122 (185 florins, Donkers of Brussels).

298*h*. **Landscape with a Waterfall.**—Very natural.

32½ inches by 38 inches.

Sale.—Amsterdam, September 16, 1760, No. 14 (15 florins, Hazebroek).

298*i*. **A Mountain Landscape with a Fine Waterfall.**—The waterfall is in front. It is crossed by a small bridge, over which go a man and a woman.

Canvas, 31 inches by 37½ inches.

Sale.—Johan Verkolje, Amsterdam, October 24, 1763, No. 38 (120 florins, Fouquet).

298*ia*. **A Hilly Landscape with a Waterfall.**

Canvas, 49 inches by 54½ inches.

Sale.—Amsterdam, May 23, 1764, No. 59 (206 florins, Fouquet).

298*j*. **A Small Landscape with a Waterfall.**—Catalogued as by J. Ruisch.

Canvas.

Sale.—Amsterdam, June 5, 1765 (Terw. No. 463), No. 125 (10 florins 5).

299. **Landscape with a Waterfall.**—In front are figures at work. In the middle distance two shepherds drive sheep through a stream. The figures are by A. van de Velde. Highly finished and vigorous.

Canvas, 16½ inches by 22 inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 519), No. 48, (115 florins, Cramer).

299*a*. **Landscape with a Waterfall and a Stream.**—Very good.

Panel, 22 inches by 26 inches.

Sale.—C. Backer, widow of A. de la Court van der Voort, Leyden, September 8, 1766 (Terw. 562), No. 165—in the original catalogue No. 164—(81 florins, Kottaer).

300. **A Waterfall.**

It is uncertain which of the following are identical :—

Transfer by Barent van Lin, The Hague, April 18, 1676, for his debt to the notary Dispontijn—noted by A. Bredius.

Sales.—Johann van Marselis, Amsterdam, April 25, 1703 (Hoet, i. 70), No. 30 (39 florins, with a "Winter," 1007*a*).

Amsterdam, November 5, 1704, No. 33.

Anthoni Daems, Amsterdam, April 28, 1706 (Hoet, i. 92), No. 23 —but No. 25 of the original catalogue—(45 florins).

Amsterdam, April 17, 1708, No. 196—not mentioned by Hoet in this sale.

Amsterdam, May 15, 1708 (Hoet, i. 122), No. 23 (6 florins).

Willem van Oosterwijk, Amsterdam, February 27, 1721 (Hoet, i. 257), No. 12 (34 florins, 10).

Amsterdam, October 6, 1723 (Hoet, i. 297), No. 14 (33 florins).

Amsterdam, October 15, 1738, No. 44.

Amsterdam, April 15, 1739, No. 195 (13 florins)—not to be identified with any picture mentioned in this sale by Hoet (i. 575).

Amsterdam, September 16, 1739 (Hoet, i. 604), No. 96 (16 florins 10).

Amsterdam, October 10, 1742 (Hoet, ii. 71), No. 83 (5 florins 10).

Adriaen Swalmius, Rotterdam, May 15, 1747, No. 89—not mentioned by Hoet (ii. 196).

Theodoro Wilkens, Amsterdam, June 17, 1748 (Hoet, ii. 222), No. 87 (2 florins).

G. van Oostrum and others, The Hague, September 23, 1765, No. 133 (5 florins 5, De Puit)—not mentioned in this sale by Terw.

J. de Bosch, Amsterdam, October 5, 1767, No. 23—described as notable.

300*a*. **A Northern Hill Landscape with a Big Waterfall.**—With little houses. Especially natural.

Canvas, 26½ inches by 24½ inches.

Sale.—Amsterdam, July 6, 1768, No. 54 (60 florins, Fouquet).

300*b*. **A Mountain Landscape with a Waterfall in front.**—In the middle distance a man crosses a bridge.

20½ inches by 25½ inches.

Sale.—Amsterdam, March 6, 1769, No. 32.

300*c*. **A Rushing Waterfall.**—In a northern landscape with mountains and hills.

Canvas, 43 inches by 39½ inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 77.

300*d*. **A Northern Landscape with a Waterfall.**—Good figures.

Canvas, 40 inches by 35 inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 78.

300*e*. **A Northern Landscape with Hills.**—Good figures.
Canvas, 24½ inches by 30½ inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 79 (70 florins).

300*f*. **A Northern Landscape.**—Hilly, with good figures.
24½ inches by 38 inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 80 (62 florins).

300*g*. **A Northern Landscape.**—Hilly, with good figures.
Canvas, 21½ inches by 26½ inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 81.

300*h*. **A Northern Landscape.**—Hilly, with good figures.
Canvas, 20½ inches by 26½ inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 82.

300*i*. **Landscape with a Waterfall.**—High mountains.
Canvas, 14½ inches by 12½ inches.

Sale.—H. Aarentz, Amsterdam, April 11, 1770, No. 71 (31 florins, Yver).

300*j*. **A Forest Landscape with a Waterfall.**—A shepherd and sheep.
Canvas, 27 inches by 18 inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 158.

300*k*. **A Good Landscape with a Waterfall.**—Cows.

Sale.—The Hague, April 13, 1771, No. 26.

300*ka*. **A Hilly Landscape.**—In front a peasant drives forward some cattle. In the distance is a waterfall.
12 inches by 9½ inches.

Sale.—J. M. Cok, Amsterdam, December 16, 1771, No. 163 (28 florins 10, Van der Schley).

300*l* and *m*. **Two Landscapes with Waterfalls.** — Bridges and little sluices.
Panel, 14 inches by 18½ inches.

Sales.—Amsterdam, July 6, 1768, No. 93 (16 florins, Cok).
J. M. Cok, Amsterdam, December 16, 1771, No. 232 (36 florins, Van den Bogaard).

300*n*. **Landscape with a Fine Waterfall.**—With masterly figures by Van der Meer.
Canvas, 25½ inches by 31½ inches.

Sale.—W. van der Lely, Amsterdam, December 14, 1772, No. 51.

301. **A Mountain Landscape with a Waterfall.** — The waterfall, with figures, is in front. In the distance are houses.

Canvas, 22½ inches by 27½ inches.

Sale.—W. van der Lely, Amsterdam, December 14, 1772, No. 52.

301*a*. **A Northern Hill Landscape with a Waterfall.** — The waterfall rushes down in front between rocks. In the right middle distance is a cottage on a cliff; to the left are sheep and shepherds, near high rocks.

Canvas, 26 inches by 20½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 282 (150 florins, Yver).

301*b*. **A Rushing Waterfall.**—Between two tree-clad rocks.

Canvas, 17½ inches by 15 inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 170.

301*c*. **A Hilly Landscape with a River.**—Several figures, houses, and a mill, painted in bluish tones.

Canvas, 11 inches by 13½ inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 171.

301*d*. **A Northern Hill Landscape with a River and a Waterfall.**—In the left foreground a shepherd and a shepherdess drive cows and sheep.

Canvas, 28 inches by 32½ inches.

Sale.—Amsterdam, June 21, 1774, No. 183.

301*e*. **A Northern Landscape with a Waterfall in front.**

Panel, 10 inches by 12 inches.

Sale.—J. Viet, Amsterdam, October 12, 1774, No. 176 (16 florins, Agtenberg).

301*f*. **A Hilly Landscape with a Waterfall.**—The fall is in front. In the water stand two sheep. Near a bush are a shepherd, a shepherdess, and some sheep by A. van de Velde. To the right is a fine view.

Canvas, 20½ inches by 24½ inches.

Sale.—H. Esser, Amsterdam, October 19, 1774, No. 9 (300 florins).

301*g*. **A Northern Hill Landscape with a Waterfall.** — The waterfall rushes down between cliffs. On the rocks are firs and a fallen tree. Shepherds drive cattle and sheep across a bridge over the stream. In the distance are high hills.

Canvas, 47 inches by 38 inches.

Sale.—Amsterdam, July 26, 1775, No. 270 (48 florins, Winter, bought in).

301*h*. **A Hilly Landscape with a Waterfall in front.**—Leafy trees.

Canvas, 26½ inches by 21½ inches.

Sale.—Amsterdam, July 26, 1775, No. 272 (118 florins, Nijman, bought in).

301*i*. **A Hilly Landscape with a Waterfall in front.**—In the distance are high hills.

Canvas, 26½ inches by 25 inches.

Sale.—Amsterdam, July 26, 1775, No. 275 (51 florins, Schonk).

301*j*. **A Norwegian Landscape with a River and Waterfall in front.**—Several boats.

Canvas, 18 inches by 19½ inches.

Sale.—Huybert Ketelaar, Amsterdam, June 1, 1776, No. 197 (37 florins, Wubbels).

301*k*. **Landscape with a Stream.**—The foaming stream rushes down on the right between banks and stones, and forms a broad sheet of water in front. On a grassy hill in front is a big sheep, over whose back is seen another. Beyond on a rough green bank lie felled trees, with sheep reposing. The shepherd, leaning on his staff, converses with a woman who is seated on a tree-trunk. Farther away are an oak wood and several enclosures. In the distance are wooded hills. Figures by A. van de Velde.

Canvas, 20½ inches by 24½ inches.

Sale.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 170 (550 florins).

301*l*. **A Hilly Landscape with a Waterfall.**—The foaming water rushes down in front between rocks. On rising ground to the right are a cottage and a water-mill, from which the water flows down between hills. In the left distance are high hills.

Canvas, 50½ inches by 53½ inches.

Sale.—Amsterdam, September 24, 1777, No. 115 (87 florins, Yver).

301*m*. **Landscape with a Waterfall.**—The water falls in the centre foreground over branches of trees on banks of earth. In the middle distance are trees ; a brook flows past them to join the waterfall.

Canvas, 27½ inches by 21½ inches.

Sale.—L. Merens, Amsterdam, April 15, 1778, No. 102 (245 florins, Wubbels).

301*n*. **Landscape with Trees.**—The trees are in front and in the distance. Huntsmen with hounds follow a stag. A waterfall.

Canvas, 45½ inches by 37½ inches.

Sale.—Leyden, August 17, 1778, No. 2 (14 florins 10, Coclers).

302. **A Hilly Landscape with a Waterfall.** Sm. 30.—Two mills and fine groups of trees and bushes.

Canvas, 18 inches by 23 inches.

Sale.—Prince de Conti, Paris, March 15, 1779 (675 francs).

302A. **Landscape with a Waterfall.**—In front a rough sandy road leads up to a dense wood of oaks with green and white trunks ; on the road are figures. To the left is a still pool, with trees and grass on the bank. Farther away are a waterfall and a fine green landscape. Sunny sky.

Canvas, 41 inches by 51½ inches.

Sale.—Y——, Amsterdam, May 19, 1779, No. 133 (81 florins, Van der Schley).

302B. **Landscape with a Great Waterfall.**—The waterfall is in front. On either bank are bushes and water-plants. In the shade of high trees is a still pool, with anglers in a boat. A pleasant distance.

Canvas, 26½ inches by 21½ inches.

Sale.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 217 (30 florins, Wubbels).

302C. **A Rugged Landscape with a Waterfall.**—The waterfall is in front. Cottages. A pleasant distance.

Canvas, 43 inches by 59½ inches.

Sale.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 219 (305 florins, Roos).

302*Ca*. **A Hilly Landscape.**—A stream crosses it, with a waterfall in front. Trees and hills.

Sale.—P. Pama, Amsterdam, January 30, 1781, No. 21 (100 florins, with 768, C. Roos).

302*a*. **Landscape with a Waterfall.**—Cottages. In front are a thistle and old tree-trunks, with figures.

Panel, 18½ inches by 25 inches.

Sale.—P. van Spijk, Leyden, April 23, 1781, No. 89.

302*aa*. **A Wood with a Stream and a Waterfall.**—In the left foreground are two men, one standing and the other resting.

Canvas, 23½ inches by 25½ inches.

Sale.—The widow S. A. Westerhof, born Van der Schagen, Amsterdam, May 16, 1781, No. 41 (305 florins, Yver).

302*ab*. **A Hilly Landscape with a Waterfall.**—A field of ripe corn, with sheaves piled up in the distance. In the distance a village. Figures.

Panel, 18½ inches by 13 inches.

Sale.—S. van der Stel, Amsterdam, September 25, 1781, No. 140 (21 florins 5, Nijman).

302*b*. **A Northern Landscape with a Waterfall.**—The water falls between rocks in front. In the middle distance are a ship and a boat near high hills covered with low bushes. [Pendant to 302*c*.]

Canvas, 26½ inches by 21 inches.

Sale.—Amsterdam, April 9, 1783, No. 50.

302*c*. **A Northern Hill Landscape with a Little Waterfall.**—The waterfall is in front. Near a cottage in the middle distance are several figures. On the high hills are some fir trees. [Pendant to 302*b*.]

Canvas, 26½ inches by 21 inches.

Sale.—Amsterdam, April 9, 1783, No. 51.

302*ca*. **A Northern Hill Landscape with a Waterfall.**—In front lie tree-trunks. On the hills are cottages.

Canvas, 30½ inches by 34 inches.

Sale.—Amsterdam, August 6, 1783, No. 68 (25 florins, Wubbels).

302*d*. **A Northern Valley with a Waterfall.** — With trees, and lofty hills beyond. On a hill is a cottage with two men and a woman. In the distance are sheep.

Canvas, 44 inches by 54½ inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 316 (400 florins, Van der Schley).

302*e*. **A Forest Landscape with a Waterfall.**—The waterfall is in a ravine in front. In the middle distance are trees. Two persons are walking.

Canvas, 21 inches by 23½ inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 72.

303. **A Waterfall.** Sm. 40.—In a hilly landscape a river falls in a cascade between rocks and tree-trunks to the front. Farther back is a bridge over the stream. On the hills around are clumps of trees. Several figures. [Pendant to 304.]

Canvas, 25 inches by 19½ inches.

Sale.—Bellinarde, Paris, 1785 (1720 francs, with pendant).

304. **A Waterfall.** Sm. 41.—A bridge at the side leads to a cottage. Beyond is another waterfall with a bridge. [Pendant to 303.]

Canvas, 25 inches by 19½ inches.

Sale.—Bellinarde, Paris, 1785 (1720 francs, with pendant).

304*a* and *b*. **Two Northern Hill Landscapes with Waterfalls.** —The water falls in front between rocks. Cottages and trees.

Panel, 11 inches by 8½ inches, each.

Sale.—H. Klockert, Amsterdam, November 22, 1785, No. 42 (54 florins, P. Yver).

304*c*. **A Little Waterfall.**—In a hilly landscape near ruins on the left. In the right middle distance are fishermen in a boat.

Canvas, 23½ inches by 26½ inches.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 285 (142 florins, P. Yver).

304*d*. **Landscape with a Waterfall.**—With a winding stream.

Sale.—J. van der B., Rotterdam, May 14, 1787, No. 13.

304*da*. **A Hilly Landscape with a Stream.**—The foaming stream rushes forward on the right between banks and rocks. In the middle distance is a shepherd with sheep. Hilly distance.

Canvas, 31½ inches by 39 inches.

Sale.—Amsterdam, June 10, 1789, No. 4 (395 florins, Ten Kate).

304*e*. **A Hilly Landscape with a Waterfall.**—The fall is in front. Near a hilly road is a sheet of water. Cottages and trees, with figures.

Panel, 20½ inches by 27 inches.

Sale.—Hendrik Twent, Leyden, August 11, 1789, No. 16 (40 florins, Wubbels).

305. **A Wooded Mountain Landscape with a Waterfall.**—The fall is in front. A river flows through the landscape. On the bank stands a man fishing; other persons speak to a woman who sits on the ground with her child. To the right amid hills is a high bridge. In the distance are houses and other accessories.

Canvas, 32½ inches by 40 inches.

Sale.—J. Witsen, Amsterdam, August 16, 1790, No. 54 (255 florins, Yver).

305*a*. **A Waterfall.**—[Probably identical with 266.]

41 inches by 34 inches.

Sale.—The Hague, November 16, 1790, No. 10 (900 florins, Lockhorst).

305*b* and *c*. **Two Landscapes with Waterfalls.**—Cottages. A hut stands near a placid sheet of water.

Panel.

Sale.—J. van Dijk, Amsterdam, March 14, 1791, No. 48 (36 florins 10, Fouquet).

305*d*. **A Norwegian Hill Landscape with a Waterfall.**—The fall is in front. A river and tall trees. On a hill are a cottage and felled trees, with figures.

Canvas, 41 inches by 56½ inches.

Sale.—Amsterdam, November 14, 1791, No. 125.

305*e*. **A Northern Hill Landscape with a High Waterfall.**—The fall is between rocks in front. Trees, high hills, travellers.

Canvas, 40 inches by 32½ inches.

Sale.—J. Rendorp, Amsterdam, July 9, 1794, No. 49 (175 florins, Rooyers).

306. **A Wooded Hill Landscape with a Waterfall in front.**—On the right near a ruinous cottage sits a woman with her child. Higher on the hill is a shepherd with sheep. Beyond are mountains.

Canvas, 18 inches by 21½ inches.

Sale.—E. Hooft, widow of W. Valckenier, Amsterdam, August 31, 1796, No. 34 (452 florins, Achtienhoven).

307. **Landscape with Trees and a Waterfall in front.**—Shepherds amid sheep. A view of hills. The various trees are especially well rendered and reflected with the sun and clouds in the water.

Canvas, 21½ inches by 17½ inches.

Sale.—(Fiseau ?) Amsterdam, August 30, 1797, No. 185 (570 florins, Coclers).

307*a*. **A Hilly Landscape with a Waterfall.**—Near the fall in front are a fir tree and a broken tree-trunk. A view of hilly country with figures walking.

Canvas, 55½ inches by 43 inches.

Sale.—(Fiseau ?) Amsterdam, August 30, 1797, No. 186 (170 florins, Spaan).

308. **A Northern Landscape with Hills, Woods, and a**

Waterfall.—The water rushes down in front against rocks and fallen tree-trunks. On one side is a cottage with lofty pines. On the other side are shepherds resting, with sheep. A view of woods.

Canvas, 40 inches by 34 inches.

Sale.—Amsterdam, September 13, 1797, No. 132 (1000 florins, Van Santen).

308*a*. **A Hilly Landscape with a Waterfall.**—The foaming water rushes down in front between rocks. On the hills are trees, cottages, and church towers. Peasants drive sheep across a wooden bridge.

Canvas, 34 inches by 41 inches.

Sale.—C. van Tarelink, Amsterdam, August 18, 1798, No. 4 (600 florins, Wreesman).

308*b*. **A Hilly Landscape with a Waterfall.**—The waterfall is at the side under high trees. A distant church tower. All sunny and vigorously painted.

Canvas, 25½ inches by 20½ inches.

Sale.—G. H. Trochel and others, Amsterdam, May 11, 1801, No. 73 (100 florins, Allard).

309. **A Waterfall.** Sm. 88.—On the right are rugged hills overgrown with trees which are contrasted in colour and leaf. In the centre is a lake, the water from which falls in a cascade amid rocks and flows across the foreground. On the left are clumps of trees on the sides and top of a rocky hill.

Canvas, 39 inches by 54 inches.

Sale.—Robit, Paris, May 21, 1801 (3200 francs).

309*a*. **Landscape with a Waterfall.**

There was, besides 309, another picture of this subject, undescribed, in the sale :—Robit, Paris, May 21, 1801 ; Bryan, Nos. 49, 175 ; Buchanan, ii. 68, 72.

310. **A Waterfall in Norway.** Sm. 61.—A great volume of water flows in swift eddies amid rocks and falls in foam to the foreground. To right and left are high rocky hills partly covered with trees ; on the hill-tops are woodcutters' huts. [Compare 251.]

Canvas, 35 inches by 50 inches.

Sales.—Marin, Paris, March 22, 1790 (951 francs).
Paris, 1802 (4010 francs).

310*a*. **A Wooded and Hilly Landscape with a Waterfall.**—Figures angling, bathing, and walking. Masterly in style.

65½ inches by 53½ inches.

Sale.—Amsterdam, May 5, 1802, No. 178 (11 florins, Stevens).

310*b*. **A Hilly Landscape with a Waterfall.**—The water falls in front between rocks. Trees. On a hill near a cottage sit a shepherd and a woman, with sheep.

Canvas, 26½ inches by 32½ inches.

Sale.—Amsterdam, June 16, 1802, No. 146 (500 florins, J. Smit).

310*c*. **A Wooded Landscape with a Waterfall.**—A stream rushes down amid rocks. It is crossed by a bridge on which are peasants with a dog. On the left between hills is a road; a man comes down it, and another man goes up. In the valley, near a felled tree, are sheep; bushes are reflected in the stream. Fine clouds in a clear sky.

Canvas, 42 inches by 51 inches.

Sale.—Amsterdam, September 29, 1802, No. 47 (300 florins, Gruijter).

311. **Landscape with a Waterfall.**—The water rushes down into a valley in front. Trees, and hills, on the slopes and tops of which sheep graze. Figures.

Canvas, 24½ inches by 31½ inches.

Sale.—Amsterdam, September 7, 1803, No. 142 (1400 florins).

312. **Landscape with a Waterfall.** Sm. 99.—The fall is in front. On a tree-clad hill to the right is a chapel. On the left a tree with fine foliage stands out against a clear sky.

Sale.—St. Martin, Paris, 1804 (1300 francs).

313. **Landscape with Trees and a Waterfall.**—Near the fall in front lies a big tree. In a woodland path with high trees are two peasants with two pack-asses and a dog, followed by a woman. Near them, on a road, is a horseman. Cottages.

Canvas, 24½ inches by 23½ inches.

Sales.—Amsterdam, September 7, 1803, No. 144 (400 florins).
Amsterdam, May 7, 1804, No. 140.

313*a*. **Landscape with a Waterfall.**

Sale.—Bryan, London, May 7, 1804 (£205).

313*b*. **Landscape with a Waterfall.**—Figures by Ph. Wouwerman.

Sale.—Bryan, London, May 7, 1804 (£255).

314. **A Northern Hill Landscape with a Waterfall.**—The water fills the whole foreground.

Canvas, 37 inches by 31 inches.

Sale.—Maria Theresia Wittebol and De Labistraeten, Antwerp, July 19, 1804, No. 147 (825 florins).

314*a*. **A Northern Hill Landscape with a Waterfall.**—The fall is on the left. Peasants near a cottage.

Canvas, 17½ inches by 16½ inches.

Sale.—Maria Theresia Wittebol and De Labistraeten, Antwerp, July 19, 1804, No. 149 (160 florins).

315. **A Wooded Hill Landscape with a Waterfall in front.**—[Pendant to No. 37 of the sale.]

Canvas, 26½ inches by 21½ inches.

Sale.—Taets van Amerongen, Amsterdam, July 3, 1805, No. 36 (1500 florins, with pendant, Coclers).

316. **A Forest Landscape with a Waterfall.** Sm. 101.—The water rushes amid rocks and carries away firs and other tree-trunks.

Sales.—Le Brun of Paris, London, March 18, 1785 (£55 : 13s., Crawford). Crawford, London, 1806, No. 19 (£199 : 10s., Wrongley); *see* Buchanan, ii. 184.

317. **Landscape with a Waterfall.** Sm. 109.

Sale.—Mrs. Gordon, London, April 1808 (£85 : 1s.).

317*a*. **A Hilly Landscape with a Waterfall.**—A herdsman, a woman, and cattle lying down.

Canvas, 44 inches by 60½ inches.

Sale.—Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 127 (61 florins, Nieuwenhuys).

318. **A Landscape with Trees and a Waterfall.**—The fall is in front. Beside an uphill road are two men, one standing and the other seated.

Canvas, 23½ inches by 26½ inches.

Sale.—Amsterdam, August 6, 1810, No. 89 (700 florins, Texier Gerbet and Co.).

319. **A Waterfall.** Sm. 125.—In the foreground of a landscape a river rushes down in a cascade between rocks. To the left, a hill covered with trees and bushes goes away to the right distance. On the slopes is a shepherd with three sheep. [Pendant to 21.]

Canvas, 26 inches by 21 inches.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 85 (710 florins, Texier); pendant to No. 86.
Le Brun, Paris, April 15, 1811 (2601 francs).

320. **A Waterfall.** Sm. 137.—A landscape with deep ravines and torrents rushing down to the foreground. To the left is an uprooted tree. Beyond it are two men, one of whom sits at the foot of a tree.

About 21 inches by 24 inches.

Sale.—Le Brun, Paris, April 15, 1811 (1800 francs).

321. **A Wooded Hill Landscape with a Waterfall in front.**—At the side a road crosses a bridge over the stream. Men and a dog are on the road which leads to a large tree-clad hill, on which are two cottages with figures. Higher up is a windmill. Wooded and hilly distance.

Canvas, 15 inches by 17 inches.

Sale.—A. van der Werff van Zuidland, Dordrecht, June 31, 1811, No. 87 (305 florins, Van Yperen).

321*a*. **A Norwegian Landscape with a Waterfall in front.**—To the right is rising ground with four or five trees, and two men in front of a cottage. In the centre, high up, is a thatched cottage; above, a

man is walking. To the left are a man, a boy, and a white dog. In the distance are trees and a church tower.

Canvas, 36½ inches by 40 inches.

Sale.—L. B. Coclers, Amsterdam, August 7, 1811, No. 66 (475 florins, Roos, bought in).

321*b*. **A Waterfall.**—The water rushes down in front between rocks and fir-clad hills.

Panel, 13½ inches by 12 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. B84.

322. **A Waterfall.** Sm. 140.—A house stands amid trees and bushes on the summit of rocks. On the other side is a hill, crossed by roads on which are a shepherd with sheep, two cottages, and trees. Bright sky.

16 inches by 21 inches.

Sale.—Villers, Paris, March 30, 1812 (1001 francs).

323. **A Fine Hill Landscape with a Waterfall in front.**—The water rushes down between rocks. In front lie tree-trunks for a house-roof. To the left amid many trees and bushes is a cottage; at the threshold a woman awaits a man who approaches with a dog. Above the waterfall, on a little hill at the foot of the main range, sits an artist, with his dog watching him. To the left are the rocks, covered with moss and bushes, on which the water dashes. In the distance are houses and a church tower amid trees.

Canvas, 41 inches by 59½ inches.

Sales.—H. Croese, Amsterdam, September 18, 1811, No. 74 (4800 florins, Van Raven).

H. Croese, Amsterdam, July 20, 1812, No. 46 (2105 florins, Reyers).

324. **A Norwegian Mountain Landscape with a Waterfall.** Sm. 145.—A swift stream rushes down between rocky mountains, and falls in a cascade in front. Masses of pine and other trees. On an uphill road at the side travellers walk or rest.

Canvas, 41 inches by 35 inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 130 (810 florins).

324*a*. **A Forest Landscape with a Waterfall in front.**—Near the fall are the small figure of a woman resting, a shepherd, and some sheep. Very naturally lighted.

Sale.—Amsterdam, April 14, 1813, No. 7 (16 florins 10, Lamberts).

325. **A Great Waterfall in a Forest.** Sm. 148.—With buildings. A torrent rushes over rocks, divides into several parts, and then falls in front.

Sale.—London, 1814 (£210).

325*a*. **A Hill Landscape with a Waterfall.**—The fall is in a strong light. With trees.

Panel, 20½ inches by 16½ inches.

Sale.—W. Reyers, Amsterdam, September 21, 1814, No. 133 (100 florins, Schotte).

325*b* and *c*. **Two Northern Hill Landscapes with Waterfalls.**—Figures and sheep.

Canvas, 26½ inches by 21½ inches.

Sale.—J. Fokke and others, Amsterdam, June 29, 1814, No. 42 (560 florins, Dupré).

326. [Identical with 797.]

326A and B. **Two Waterfalls.**

In the collection of Lucien Bonaparte, Nos. 109 and 111, in 1815 (Buchanan, ii. 291).

326c. **A Waterfall amid Rocks.**—On high cliffs is a cottage amid trees and bushes. On the other side is a road through hilly country, with shepherds and sheep. A cornfield, two cottages, and masses of trees relieved against a bright sky.

Canvas, about 15 inches by 20 inches.

Sale.—Ch. Spruijt, Ghent, October 3, 1815, No. 76.

326*a*. **A Northern Hill Landscape with a Waterfall.**—Firs and pines, with buildings and men driving asses.

Canvas, 43 inches by 46 inches.

Sale.—Amsterdam, October 16, 1815, No. 92 (60 florins, Roos).

326*b*. **A Hill Landscape with a Waterfall.**—The water rushes down between two thatched cottages. In front are figures.

Panel, 16 inches by 19½ inches.

Sale.—Luchtmans, Rotterdam, April 20, 1816, No. 128 (63 florins 5).

326*c*. **A Hill Landscape with a Waterfall in front.**—The stream fills the centre.

Canvas, 18 inches by 15 inches.

Sale.—Charles de Man, Antwerp, September 9, 1816, No. 42 (500 florins, Nieuwenhuys).

327. **A Little Waterfall.** Sm. 159.—In a landscape is a hill with trees and a meadow on the nearer side. The meadow is traversed by a stream which falls in a cascade in front. On the slope of the hill is a monastery; on the top is a wind-mill. A shepherd with sheep sits in the meadow. On the right is a tree, well relieved against the blue sky.

Panel, 8½ inches by 11 inches.

Sale.—Lapeyrière, Paris, April 14, 1817 (1200 francs).

328. **A Waterfall.** Sm. 160.—In the centre a broad stream flows between wooded banks and falls in a foaming cataract amid rocks in front. On a rocky hill to the left is a beech-stump; the broken trunk lies against the bank. Farther back, on the same side, is a woodcutter's hut amid trees.

Near it is a rough bridge over a narrow part of the stream. In the distance are trees. "A good example" (Sm.). [Possibly identical with 253 or 370, or both. Pendant to 353.]

Canvas, 27 inches by 22 inches.

Engraved by Vocht in the collection of Lucien Bonaparte.

In the collection of Lucien Bonaparte, No. 182 or 183, in 1815 (Buchanan, ii. 286, 293).

Sold privately in 1817.

In the collection of Alexander Baring.

In the collection of Sir Robert Peel, 1835 (Sm.); afterwards sold to Héris (£250).

328*a*. **Landscape with a Waterfall.**—On the right a mountain torrent rushes into a river, and falls in several branches in front. To the left is a plateau with bushes.

Canvas, 15½ inches by 20 inches.

Sales.—Antwerp, July 5, 1784, No. 19 (50 florins, Peters).
Peters d'Aertselaer and Cleydael, Antwerp, August 27, 1817, No. 16 (300 florins).

329. **A Waterfall.**—The water falls in front between rocks. In the middle distance is a monastery on a hill, with figures. On the other side are high trees and a view of hills.

Canvas, 27½ inches by 21½ inches.

Sale.—Jurriaans, Amsterdam, August 28, 1817, No. 53 (1165 florins, Willink).

329*a*. **Landscape with a Waterfall.**—Close to the fall are buildings. Groups of trees. Cloudy sky.

Canvas, 19 inches by 23 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 33.

329*b*. **Landscape with a Waterfall.**—A tree-trunk. Cloudy sky.

Canvas, 19½ inches by 16 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 144.

329*c*. **A Waterfall.**

Panel, 8 inches by 7 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 172.

329*ca*. **A Wooded Landscape with a Waterfall.**—The waterfall is in the centre. To the right is a sandy road. To the left is a thatched cottage on a hill.

Canvas, 27 inches by 37 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 396.

329*d*. **Landscape with a Waterfall.** Sm. 97.—To the left is a river. In front the water falls amid broken tree-trunks. Figures of peasants and woodcutters, attributed to A. van de Velde.

Canvas, 15½ inches by 21½ inches.

Sales.—Montaleau, Paris, 1802 (580 francs).
J. F. Tuffen, London, April 11, 1818 (£66).

330. **A Northern Hill Landscape with a Waterfall.**—The water rushes down beside rocks. High firs.

Canvas, 26½ inches by 21½ inches.

Sale.—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 97 (450 florins, Brondgeest).

330*a*. **A Northern Hill Landscape with a Waterfall.**—In the middle distance is a castle on a hill. In front are trees and a waterfall.

Canvas, 26½ inches by 21½ inches.

Sale.—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 98 (450 florins, Brondgeest).

330*b*. **A Wooded Hill Landscape with a Great Waterfall.**—The foaming water fills part of the foreground. On a bridge over the stream are three men and a dog. Sheep are in the wood, which has very fine trees, bushes, reeds, and felled or broken tree-trunks.

Canvas, 23½ inches by 19½ inches.

Sale.—De Burtin, Brussels, July 21, 1819, No. 155.

330*c*. **A Wooded Hill Landscape with a Waterfall.**—In the distance is a church tower.

Canvas, 26½ inches by 20½ inches.

Sale.—Amsterdam, October 18, 1819, No. 52* (300 florins, Hulswit).

330*d*. **A Rocky Landscape with a Waterfall.**

Sale.—Amsterdam, November 16, 1819, No. 62 (1 florin 5, Van Yperen).

330*e*. **A Waterfall.**—The water rushes over a fallen tree. Farther back are a bridge and figures.

Canvas, 27½ inches by 21½ inches.

Sale.—I. Schmidt and Hagedorn, Amsterdam, April 24, 1820, No. 124 (105 florins, Brondgeest).

330*f*. **A Hill Landscape with High Trees and a Waterfall.**—A bridge over the water. Near it a herd of cattle.

Canvas, 31½ inches by 39 inches.

Sale.—C. S. Roos, Amsterdam, August 28, 1820, No. 89 (325 florins, De Vries).

330*g*. **A Northern Hill Landscape with a Stately Waterfall in front.**

Panel, 21½ inches by 18½ inches.

Sale.—C. S. Roos, Amsterdam, August 28, 1820, No. 91 (50 florins, Brondgeest).

331. **A Waterfall.** Sm. 177.—In a wild wooded landscape a broad stream, flowing between rugged banks, falls in a gentle cascade in front, amid tree-trunks. On the high bank to the right are many trees and bushes. A man and a woman with a child in her arms rest near some palings on the top of a bank.

Canvas, 27 inches by 21½ inches.

Sale.—C. L. Reynders, Brussels, August 6, 1821 (800 florins).
Later bought by Sm. and sold to William Beckford.

331*a*. **A Hill Landscape with a Waterfall.**—In the distance cattle cross a bridge along the side of a hill. A view of hills.
Canvas, 64½ inches by 40 inches.

Sale.—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 149.

331*b*. **A Flowing Stream.**—Near a road with high trees.
Panel, 22½ inches by 29½ inches.

Sale.—J. Hulswit, Amsterdam, October 28, 1822, No. 103 (230 florins, Brondgeest).

332. **A Waterfall in Norway.** Sm. 158.—On the top of a high mountain to the left, partly in sunlight, are buildings. At the foot of a mountain flows a stream, which falls in front amid rocks and broken trees. A shepherd with sheep and other figures are on the surrounding hills.
Canvas, 26 inches by 21 inches.

Exhibited at the British Institution, London, 1821.
Sales.—Lapeyrière, Paris, April 14, 1817 (3520 francs).
G. W. Taylor, London, June 13, 1823 (£283 : 10s.).

333. **A Waterfall.** Sm. 207.—Through a hill landscape a rapid stream flows, falling in front amid rocks and logs. The surrounding hills are clothed with pines and other trees. On the top of one hill is a fort. Between the trees in a valley is seen a village. A "beautiful picture" (Sm.). [Possibly identical with 396.]
Canvas, 28 inches by 22 inches.

Imported into England in 1819 by Sm., who sold it to Sir Robert Peel, Bart.; Peel afterwards exchanged it for another Ruisdael.
Sale.—London, 1824 (£204 : 15s.).

334. **A Hill Landscape with Trees and a Waterfall in front.**—Near a church is a cornfield. A shepherd waters sheep at the stream. Pleasant summer sky.
Canvas, 27½ inches by 21½ inches.

Sales.—Engelberts, Amsterdam, August 25, 1817, No. 80 (1550 florins, Van der Pals).
G. van der Pals, Rotterdam, August 30, 1824, No. 33 (1650 florins, Lamme).

335. **A Waterfall.** Sm. 212.—In a grand rocky landscape a rapid torrent rushes amid rocks and tree-trunks to the front. The surrounding hills are wooded. On the bank is a woodcutter's hut.
Canvas, 41 inches by 50 inches.

Sale.—Fauntleroy, London, 1825 (£246 : 15s.).

335*a*. **Landscape with a Waterfall.**

Sale.—Amsterdam, August 15, 1825, No. 340 (7 florins 15).

336. **A View in Norway, with a Waterfall.** Sm. 42.—In a wild wooded landscape a stream flows between hills and falls amid rocks in front.

On a hill to the right is a shepherd with sheep. In the distance is a church tower.

Canvas, 25 inches by 22 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 344 (300 florins, Beekman).

Sold in France by Laneuville (Buchanan, ii. 334).

Sales.—Prince de Talleyrand, Paris, July 7, 1817, No. 26; the sale did not take place, as the whole collection was bought by W. Buchanan—or, according to Sm., by Gray and Allnutt.

Comte Pourtalès, London, 1826, bought, with many other fine pictures, by Sm. and T. Emmerson.

London, 1826 (£136:10s.).

337. [Identical with 262.]

338. **A Hill Landscape with a Waterfall.**—The water rushes down amid rocks in front. To the left are a cottage and tree-trunks. Fine firs and oaks. [Possibly identical with 637.]

Canvas, 24½ inches by 21½ inches.

Sale.—G. Muller, Amsterdam, April 2, 1827, No. 60 (765 florins, J. B. van den Bergh).

339. **Landscape with a Waterfall.**—The water runs under a long wooden bridge and is lost in rushes. The bridge leads to a cottage, a barn, and a mill. In the landscape are hills, rocks, and a wood. Two men, a boy, and a dog. Early morning.

Canvas, 41 inches by 46 inches.

Sales.—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 151.

Amsterdam, November 26, 1827, No. 52 (391 florins, Leembruggen).

340. **A Waterfall.** Sm. 239.—In a hilly landscape a herdsman and cattle cross a wooden bridge. Sheep browse on the banks of the stream.

Canvas, 38½ inches by 52½ inches.

Sale.—Michael Zachary, London, 1828 (£173:5s.).

340A. **Landscape with a Waterfall and Trees.**—The sun's rays break through the clouds.

Canvas, a small picture.

Sale.—P. F. Tiberghien, Brussels, May 22, 1828, No. 255.

340*a*. **A Wooded Hill Landscape with a Waterfall.**—Figures.

Panel, 19 inches by 25½ inches.

Sale.—J. Verkolje, Rijnzaterwoude, July 14, 1828, No. 76.

340*b*. **A Wooded Landscape with a Waterfall.**—A broad stream forms a waterfall in front. A man sits sketching it. On a hill at the side two persons converse. In the distance, amid trees, are a church tower and other buildings.

Canvas.

Sale.—J. Wysman and others, Amsterdam, November 24, 1828, No. 99.

340*c*. **A Norwegian Landscape with a Waterfall.** — Great masses of rock, broken and crowned by trees, bushes, and plants, form an amphitheatre from right to left. On the slope of a hill are thatched cottages; two men and a woman walk away. Lower down, a stream rushes down into a torrent which covers the foot of the rocks with foam and carries away rocks and tree-trunks. To the left is a range of hills, covered with trees, which is lost behind the higher rocks. Cloudy sky. [Possibly identical with 384.]

Canvas, 40½ inches by 50 inches.

Sale.—Danoot, Brussels, December 22, 1828, No. 68.

341. **A View in Norway, with a Waterfall.** Sm. 180.—In a wild romantic landscape a torrent flows amid rocks and falls in front, spreading out in foaming eddies. To the right is a tree-trunk, and behind it are other trees finely relieved against the sky. Seven figures and sheep, by Berchem. [Compare 293.]

Canvas, 19 inches by 24 inches.

Sm. notes that a picture corresponding to the description, and measuring 19½ inches by 23½ inches, was in 1835 in the collection of Count Czernin von Chudenitz, Vienna—probably 293.

Sales.—Robert de St. Victor, Paris, November 22, 1822 (1930 francs).
Thomas Emmerson, London, 1829 (£98 : 14s.).

342. **A Waterfall.** Sm. 248.—In a wild hilly landscape a river falls from a height amid rocks, and flows in white foam over tree-trunks across the whole foreground. On the mountain slopes to the right are a few bushy trees. On the most distant hill to the left is a castle. Overcast sky.

Canvas, 39 inches by 31½ inches.

Sale.—J. H. Lister, London, 1831 (£183 : 15s.).

343. **A Waterfall.** Sm. 110.—From rocks surmounted with trees on the right, a cascade falls through a chasm to the front and flows to the left. Trees enclose the distance.

Panel, 11 inches by 14½ inches.

Sale.—Elisha Biscoe, Holton Park, 1833 (£44 : 2s.).

344. **A Waterfall.** Sm. 262.—A broad stream flows from right to left amid masses of rocks. Two logs float on the water in the right foreground. Four others lie on the bank in the middle distance, near a woodcutter's hut. In the centre are two lofty pines; beyond is a wooden bridge. In the distance are wooded hills. Rain-clouds in a gloomy sky.

Canvas, 24 inches by 21 inches.

Sale.—Charles O'Neil, London, 1834 (£53 : 11s.).

345. **Landscape with a Little Waterfall.** Sm. 263.—On the right is a fine wood of oaks and other trees. Near the front are two oaks, with the stems crossing. At the foot of these is a small cascade, flowing into a river which divides the landscape on the left. In the rugged foreground are the trunk and stump of an old tree, water-flags, and stones.

Three sheep graze on the bank. Above them is a man. Two persons walk on the other side of the river. A fine clear day.

Canvas, 31 inches by 39 inches.

Sale.—Charles O'Neil, London, 1834 (£220 : 10s.).

345*a*. **A Wooded Landscape with a Waterfall.**—Near the fall are rocks. On a hill at the side is a church amid trees. A shepherd with sheep.

Canvas.

Sale.—J. Smies, J. H. Knoop, and others, Amsterdam, February 24, 1834, No. 112.

346. **A Wooded Landscape with a Waterfall.**—The water falls amid rocks. On a hill is a church among trees. A shepherd with sheep.

Sale.—Rotterdam, September 15, 1834, No. 19 (34 florins).

347. **A Waterfall in a Hill Landscape.** Sm. 290.—On the right is a lofty hill covered with pines and other trees. On the left, farther back, is a high rugged hill, on the top of which stands a church among trees. A torrent flows between these hills and falls in foam amid rocks in front. Peasants with sheep pass along a rugged road at the foot of the hill to the left, towards a wooden bridge over the fall.

Canvas, 41 inches by 38 inches.

In the Brandon collection, Blackheath, 1835 (Sm.).

348. **A Waterfall.** Sm. 316.—In a grand hill landscape a rapid stream falls amid rocks in front. On the right is a wooded hill. Clumps of trees crown the rocky bank of the river, which flows across the middle distance. Near the wood are two peasants. In the distance figures and cattle cross a wooden bridge. Beyond are masses of trees finely relieved against a brilliant sky. [Probably identical with 377*a*.]

In the collection of J. Martin, Ham Court, 1835 (Sm.).

349. **A Waterfall.** Sm. 323.—A hilly landscape with a castle on a hill.

Canvas, 27 inches by 32 inches.

Described by Sm. as in the catalogue of the gallery of the Grand Duke of Hessen-Kassel ; not then shown at Kassel, but probably in the palace at Hanau, 1835.

350. **A Waterfall.** Sm. 327.—The water rolls amid rocks and broken trees. In the distance are trees, with lofty hills beyond. To the left are houses and a church.

Canvas, 28½ inches by 23½ inches.

See note to 349.

Probably in the Grand Ducal Palace at Hanau, 1835 (Sm.).

351. **A Herdsman and a Woman conversing.** Sm. 252.—In a wooded landscape a stream on the left forms a low cascade, flows across the front to a rugged clay bank on the right. Beyond the bank, the

ground rises, forming a green pasture, bounded by a thick wood in which is an old oak. A woman, seen from the back, sits on a tree-trunk, conversing with a herdsman who stands leaning on a stick. The figures are by Van der Leeuw. Two sheep graze near them; a third stands in the water. "A superlative production of art" (Sm.).

Canvas, 20 inches by 23½ inches.

In the collection of Lord Coventry, London, 1835 (Sm.).

352. **Peasants building a River-Dam.** Sm. 5.—A broad stream fills the greater part of the scene. It flows, between high banks clothed with oak and other trees and underwood, to the front, where it falls in a cascade. Here four men build a dam with branches of trees. A fifth man stands, stick in hand, on the bank, directing the work. Farther away a shepherd with sheep fords the stream. The figures are by A. van de Velde.

Canvas, 16 inches by 25 inches.

Engraved by Le Bas.

Sale.—St. Priest, 1771.

In the collection of Charles Heusch, London, 1835 (Sm.).

353. **A Waterfall.** Sm. 161.—A stream flows round the base of lofty rocks on the left and falls in a divided cascade in front. A log lying diagonally against a bank breaks the fall on the left. Farther back is a wooden bridge, which two peasants followed by a dog have crossed. Beyond this, on a high mass of rocks, is a cottage amid trees. A clump of young oaks stands on the edge of a bank in the middle; beyond it is a second bridge. "A good example" (Sm.). [Pendant to 328.]

Canvas, 27 inches by 22 inches.

Engraved by Vocht in the collection of Lucien Bonaparte.

In the collection of Lucien Bonaparte, No. 182 or 183, in 1815 (Buchanan, ii. 283).

Sold privately in 1817.

In the collection of Alexander Baring (Buchanan, ii. 286).

In the collection of the Comte de Perregaux-Lafitte, Paris, 1835 (Sm.).

354. **A Waterfall.** Sm. 270.—In the centre of a wild hilly landscape a river flows smoothly between high rugged banks to the front, where it falls foaming between rocks, stones, and tree-trunks. On the farther bank is a boat-house. Beyond it a building with two towers is partly hidden amid trees. On the other side is a church. Rainy sky.

Canvas, 27 inches by 22 inches.

Exhibited at the British Institution, London, 1831.

In the collection of Sir Matthew White Ridley, Bart., 1835 (Sm.): apparently not now in the collection of Lord Ridley.

354*a*. **A Wooded Hill Landscape with a Waterfall.**—Said to be a Swiss scene.

Sale.—Parks, Brussels, May 4, 1835, No. 337.

354*b*. **A Hilly Landscape with a Waterfall.**

Sale.—Parks, Brussels, May 4, 1835, No. 391.

355. **A Waterfall.** Sm. 163, and Suppl. 95.—Two tree-trunks lie on a rocky bank to the left. Beyond them stands a pine tree. Farther away is a building on a hill-top. The other side is wooded, with pines and other trees. Rainy sky.

Canvas, 27 inches by 22 inches.

In the collection of Sir Charles Bagot, Bart., 1835 (Sm.).

Sale.—Sir C. Bagot, London, June 17, 1836 (£80 : 17s., Mackenzie).

356. **A Hill Landscape with a Waterfall.**—The water rushes down between rocks in front. On the rocks are felled firs, with two figures. Silvery tone.

Canvas, 26 inches by 22 inches.

Sale.—Baroness de Pagniet, Utrecht, July 26, 1836, No. 22 (570 florins, Velthoven for Tuyll).

357. **A Hill Landscape with a Waterfall in front.**—On a hill in the middle distance is a cottage.

Canvas, 26 inches by 22 inches.

Sale.—Baroness de Pagniet, Utrecht, July 26, 1836, No. 23 (1080 florins, Bunton).

358. **A Waterfall in a Hill Landscape.** Sm. Suppl. 39.—The cataract is divided in the centre by a jutting rock and, falling in foam, spreads over the foreground. On the rugged bank to the right is a leafless beech. Across the stream is a mountain thickly clothed with bushy trees, amid which rises a castle tower. On a hill to the left is a clump of trees; on a lonely road near it are a man and a boy, seen from the back; beyond them is a third figure. Evening.

Canvas, 27 inches by 21½ inches.

Sale.—Thomas Clutterbuck, London, 1837 (£100 : 5 : 6).

358*a*. **A Hill Landscape with a Fine Waterfall in front.**—Men and horses.

Canvas, 40½ inches by 37 inches.

Sale.—J. Nepveu and A. Zalm, Amsterdam, April 3, 1837, No. 56 (20 florins, Keyzer).

359. **A Waterfall.** Sm. Suppl. 70.—From the right of a hilly landscape, a river flows placidly through the centre and falls in two branches amid rocks to the left, and then along the foreground. A long plank bridge, supported on rocks, crosses the fall. A man with a bundle on his back walks over the bridge; on the bank are three figures. The distance is well wooded. On the right is a view of an open moor with two cottages. Rainy sky.

Canvas, 29½ inches by 36½ inches.

Sale.—John Dean Thompson, London, 1838 (£268 : 16s., Nieuwenhuys).

360. **A Waterfall in a Wooded Landscape.** Sm. 273, and Suppl. 86.—A river, flowing diagonally from the left, falls in a cascade in front. Three trees, one of them withered, stand on a high bank near the

centre. Beyond is a thick wood, from which comes a man. In the right foreground is a wooden bridge; a woman with a basket on her arm walks across, leading a child. Rainy sky.

Canvas, 21 inches by 23 inches.

In the collection of Ralph Fletcher, Gloucester, 1835 (Sm.).
Sale.—R. Fletcher, London, June 9, 1838 (£94 : 10s., Wynn Ellis).

361. **A Waterfall.** Sm. 127 and 192 (?), and Suppl. 83.—In an unusually open landscape a placid stream flows, to fall amid rocks in the centre foreground. Four logs lie on the right bank. Beyond, a road leads over a hill and beside a sunlit cornfield, at the end of which is a church hidden behind trees. A shepherd drives sheep through a ford. On the road are a man, a woman, and a boy. "A beautiful picture . . . painted in a clear and luminous tone of colour" (Sm.).

Canvas, 26 inches by 21½ inches.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 87—measuring 20½ inches by 24½ inches—(710 florins—or 740 florins, according to Sm.—Texier).
Le Brun, Paris, April 15, 1811 (3180 francs).
G. van der Pals, Rotterdam, August 30, 1824 (1650 florins).
G. van der Pals, Rotterdam, August 26, 1839 (2890 florins, Nieuwenhuys).

361*a*. **Landscape with a Waterfall.**—Two horsemen.

Canvas, about 32½ inches by 44 inches.

Exhibited at Cologne, 1840, No. 118.
Then in the collection of J. P. Weyer, Cologne.

362. **A Waterfall.** Sm. Suppl. 75.—Through a flat valley flows a stream which forms a low waterfall in front. In the distance is a lofty hill partly wooded; on the slope are a church and a house, and on the top are a wind-mill and a tower. To the left is a tree.

Panel, about 10 inches by 12 inches.

Exhibited at the British Institution, London, 1840.
Then in the collection of W. Evans, London.

363. **A Waterfall.** Sm. Suppl. 111.—In a hilly landscape a stream rushes down foaming between high banks; it is obstructed in the centre by a large rock. In the centre of the distance, beyond the head of the river, is a great castle with towers on a rock. Beyond are hills.

Canvas, about 27 inches by 22 inches.

In the possession of the London dealer Lammé, 1840.

363*a*. **Landscape with a Waterfall.**—A rugged landscape covered with moss and grass. A fine oak tree. To the left are cottages and trees. In front a foaming torrent rushes down. On a road is a small figure.

Panel, 11 inches by 16 inches.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 37.

363*b*. **A Hill Landscape with a Waterfall.**

Signed in full; panel, 23½ inches by 18 inches.

Sale.—J. A. Töpfer, Amsterdam, November 16, 1841, No. 153 (25 florins, A. Wolff).

364. **A Waterfall.** Sm. Suppl. 93.—In an unusually open landscape, a church stands in the centre of the middle distance. To the right are two houses amid trees. Nearer the front lie two tree-trunks. Beyond the waterfall are two persons conversing.

Canvas, about 27 inches by 21 inches.

In the collection of Count Moltke, Copenhagen, 1842 (Sm.); but no longer there.

365. **A Waterfall.** Sm. Suppl. 17.—To the left is a rugged hill. The edge of a precipice is fenced; near it are a few sheep. Beyond is a woodman's hut, with timber in front. Higher up the hill is a cottage amid trees. A third house stands on a lower hill at the side. A road leads from the valley to the hill-top; on the road are three travellers. To the right is a fourth house; above it are a thick wood and a church tower. In the centre is a river which falls in foaming eddies amid stones and flows across the foreground. The stream is divided by two rocks; three logs lie on a bank at the side. "A well-studied and carefully finished picture" (Sm.).

Signed, and dated 1661; canvas, 30 inches by 32 inches.

Imported from Paris into England, 1841.

In the possession of the London dealer Chaplin, 1842 (Sm.).

366. **A Waterfall.** Sm. Suppl. 103.—On the left is a rocky hill, partly covered with trees. Among the trees is a house; on an open green near it are three figures. In the centre is a waterfall, divided by a rock; the foaming water flows across the foreground. To the left lies the trunk of a silver beech. On a rock to the right are two anglers; one of them is seated. Light fleecy clouds in the sunset sky, which is reflected in the smooth water above the fall. A "superb picture" (Sm.).

Canvas, 40 inches by 56 inches.

Sale.—Sir Simon Clarke, Bart., London, May 8, 1840 (£556 : 10s., Nieuwenhuys).

Sold by Nieuwenhuys in 1842 to the Earl of Onslow.

367. **A Great Landscape with a Waterfall.**—A wooded landscape with a river in front. On the left bank lies a fallen beech, whose withered branches fill almost half the picture. Intermingled with these are the branches of a fallen oak, one end of which lies in the water. The bank is covered with tall trees and bushes. On the other side a steep road, lined with trees, leads up the slope from the stream till lost to view. A man and a woman walk up the road. Near them four sheep graze. Sky slightly overcast, with a little sunshine. [Possibly identical with 418 or 643*c*.]

Canvas, 40½ by 51 inches.

In the collection of the Marquess of Conyngham, Ireland.

Bought from him by Sir Hugh H. Campbell or by Farrer (MS. note by Sm. in his own copy of his catalogue).

367*a*. **Landscape with Waterfalls.**—A herdsman drives cattle across a wooden bridge.

Canvas, about 26½ inches by 37½ inches.

In the Hollandt collection, Brunswick, 1843 (Parthey, ii. 460).

367*b*. **The Waterfall.**—A river flowing quietly through a pleasant landscape forms a waterfall in front, rushing down in foam by three cascades between great rocks. On the bank is a cottage amid trees, which is reached by a little stone bridge. Bushes. To the left is a hill, with a church tower rising amid trees. The sun sets behind the hill; its rays break through thick clouds, the edges of which are touched with golden light.

Canvas, 25 inches by 20 inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845 (No. 209).

368. **A Waterfall.** Sm. Suppl. 46.—Along the foot of rocky hills flows a turgid stream, from right to left, obstructed near the centre by a rock. Beyond this a fir tree and a fir stump stand on a bare rock, between which and the hill flows part of the stream. In a line from this point are houses at the foot of the hill. On the other side is a castle on a hill-top. "This capital production is painted in a broad, free and masterly style" (Sm.).

Canvas, 48 inches by 50 inches.

In the possession of the Amsterdam dealer De Lelie, 1842 (Sm.)—(priced at 5000 florins).

Sale.—J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 186 (3700 florins, Haelen).

368*a*. **Landscape with a Waterfall.**—A man drives sheep forward. Tall and narrow.

Sale.—Matthews, London, 1846 (£367 : 10s., Nieuwenhuys).

369. **A Norwegian Landscape with a Waterfall.** Sm. 243.—To the left is a stream, to which a road leads. Farther away are a rustic bridge over a fine waterfall, and trees. In the distance are two houses in full sunlight, a shepherd with sheep, and a woman.

Canvas, 39½ inches by 34 inches.

In the collection of Baron J. G. Verstolk van Soelen, The Hague, 1835 (Sm.).

In the collection of Prince Galitzin.

Sale.—Héris, Brussels, July 19, 1846, No. 63.

370. **A Waterfall amid Rocks.**—On rocks to the left are bushy trees. In the distance are figures and a picturesque horizon. Rainy sky. [Possibly identical with 253 or 328, or both.]

Canvas, 26½ inches by 20½ inches.

Sale.—Héris, Brussels, June 19, 1846, No. 65.

370*a*. **A Waterfall.**—A swift stream comes down from high rocks crowned with trees. It joins another in the centre and rushes down in a waterfall between rocks and trees.

Canvas, 36 inches by 41 inches.

Sale.—S. A. Koopman, Utrecht, April 9, 1847, No. 29.

370*b*. **A Large Landscape with a Great Waterfall.**—The fall is in front. In the middle distance is a placid stream, with houses and figures on the banks. In the distance are a bridge, high hills, and ruins.

Canvas, 23½ inches by 27 inches.

Sales.—B. Ocke, Leyden, April 21, 1817, No. 118 (400 florins, Oosthuijse). M. de Jongh, widow of P. J. van Oosthuijse van Rijsenburg, The Hague, October 18, 1847, No. 51.

370*c*. **Landscape with a Waterfall.**—A hill with a castle. Felled fir trees.

Sale.—Earl of Bessborough, London, April 1, 1848 (£148, Anton).

371. **A Wooded Hill Landscape with a Waterfall.** Sm. Suppl. 61.—On the right are high rocks densely wooded; among the trees is a dead and leafless beech. At the side is a wooden bridge over a deep chasm: on the bridge are a man and a woman. A stream flows through the chasm, falls into a pool below, and spreads across the foreground. On the left is a barren country with hills in the distance. Evening. [Pendant to 627.]

Canvas, 41 inches by 50 inches.

Exhibited at the British Institution, London, 1839.
Then in the collection of Sir Thomas Baring, Bart., London.
Sale.—Sir T. Baring, London, June 2, 1848 (£204 : 15s., B. S. Smith).

371*a*. **Landscape with a Waterfall.**—The water rushes over rocks.

Sale.—W. W. Hope, London, June 14, 1849 (£178 : 10s., Norton).

372. **A Hill Landscape with a Waterfall.**—In the left foreground are high rocks, from which a stream falls, covering the foreground. In the middle distance are peasants on a road leading to a wood. The sunlight breaks through heavy clouds.

Canvas, 20 inches by 25½ inches.

Sale.—Rotterdam, April 3, 1850, No. 54 (1800 florins, Lamme).

373. [Identical with 248.]

374. **Landscape with a Waterfall.**—Felled trees; figures and sheep on a bridge.

Sale.—General Gordon, London, 1851 (£170, Nieuwenhuys).

374*a*. **Hills with a Waterfall.**—A rustic bridge on the right.

Canvas, about 34½ inches by 29 inches.

In the Weyer collection, Cologne, 1852 (Parthey, ii. 457).

374*b*. **A Waterfall near a Farm.**—It is formed by a rushing stream. Two horsemen on a road.

Canvas, about 32 inches by 43 inches.

In the Weyer collection, Cologne, 1852 (Parthey, ii. 456).

375. **A Waterfall near a Castle.**—In the left middle distance are wooded rocks. Farther back is a castle. In the right distance is a waterfall. In front is a road with figures. To the left are bushes and dead and broken trees.

Canvas.

Sale.—Comte de Turenne, Paris, May 17, 1852, No. 84 (2300 francs, Nieuwenhuys).

376. **A Waterfall.**—The water falls amid great rocks in front. In the distance is a wooded and hilly landscape.

Panel, 10½ inches by 8½ inches.

Sale.—Baron de Varange, Paris, May 26, 1852, No. 52 (2000 francs).

377. **A Waterfall near a Chapel.**—The torrent, obstructed in its course by various stones, falls in front between rocks. In pleasant country to the right stands an old chapel. To the left are great wooded rocks. Two figures, sheep, and tree-trunks.

Canvas, 28 inches by 21½ inches.

Sale.—The widow of J. H. Molkenboer, born Schenkhuizen, Amsterdam, September 6, 1853, No. 20 (2050 florins, Nieuwenhuys).

377*a*. **A Waterfall.**—[Probably identical with 348.]

In the collection of J. Martin, Ham Court, 1854 (Waagen, iii. 225).

378. **Landscape with a Waterfall.**—A wooden bridge and rocks. [Possibly identical with 275.]

Sale.—J. Wadmore, London, May 5, 1854 (£149, Hickman).

378*a*. **A Waterfall.** — Genuine but unattractive, according to Waagen.

In the collection of J. Seymour, Knoyle House, 1857 (Waagen, Suppl. 386).

378*b*. [Identical with 167.]

378*d*. **A Waterfall.**—The waterfall is in front. To the left is a wooded hill with a water-mill, houses, and a church. To the right and nearer the front is a tree, beside which sits a shepherd with his dog. Silvery sunlight on the hill and the clouds. Of the best period.

Panel.

In the collection of the Earl of Normanton, Somerley, 1857 (Waagen, Suppl. 369).

379. **A Waterfall.** Sm. 117.—To the left of a wild and hilly landscape, a stream, swollen by torrents from the ravines in the hills, rushes down between great rocks in front. A large fir tree, broken off at the foot, lies over the rocky bank in the stream. Another fir stands on a corner of the rock. Farther back is a wooden bridge. A man and a woman with six sheep cross the bridge to a large cottage, backed by pines and other trees, at the foot of a lofty hill. On another hill to the left is a castle.

Canvas, 46½ inches by 38½ inches.

Sales.—Thomas Emmerson, London, 1829 (£315, bought in).
T. Emmerson, London, May 27, 1834 (£252).
D. MacIntosh, London, 1857 (£363 : 16s., Nieuwenhuys).

380. **A Wooded Landscape with a Waterfall and Castle.**—Peasants, cattle, a wooden bridge. [Compare 219.]

Sale.—D. MacIntosh, London, 1857 (£346 : 10s., W. Morley).

381. **Landscape with a Waterfall between Little Hills.** Sm. 171.—A wooded landscape, with bushes, plants, tree-trunks, and a cornfield. The trees stretch away into the distance. On the left a road leads to a cottage, near which is a woman with her child. Ladies pass in a waggon drawn by two horses. A shepherd watches his flock. In the middle distance are meadows with trees; beyond are hills with a ruined church. A stream flows in gentle cascades over the foreground; a log lies across it. The sunlight falls on the cottage, partly on the wood, and most strongly on the hill-top and the ruin. An "excellent picture" (Sm.)

Signed with the monogram; canvas, 25 inches by 30 inches.

Exhibited at Manchester, 1857, No. 954.

Sale.—Danoot, Brussels, December 22, 1828, No. 67.

In the collection of Edward Lloyd, Manchester, 1835 (Sm.) and 1857 (valued at £400 by Sm., or sold for that sum—as Sm.'s MS. note in his own copy of his catalogue indicates ambiguously).

382. **A Dune Landscape with a Waterfall.**—Through a hilly and wooded landscape a sandy road leads from the back to the front. At the top of the road are two figures with a dog; one figure carries a sack. In the distance, amid great trees and rocks, is a cottage. On the left a stream flows between rocks and forms a low waterfall. To the right are trees, partly obscuring the cloudy sky.

Panel, 18½ inches by 25 inches.

Sale.—Comte R. de Cornélissen, Brussels, May 11, 1857, No. 72.

382*a*. **A Rocky Landscape with a Waterfall.**

In the Motz collection, Bremen, 1858 (Parthey, ii. 459).

383. **A Wooded Landscape with a Waterfall.**—On the left, by a stream which receives a waterfall in the middle distance, is a picturesque barn amid trees on a hill. Farther back are a little cottage and a wooden bridge with a peasant. In the distance are a sunlit hilly landscape and blue hills.

Panel, 17½ inches by 21½ inches.

Sale.—L. Casterman and others, Antwerp, July 19, 1858, No. 128.

384. **A Waterfall.** Sm. 249.—A wild rocky landscape with a river and distant woods. On the left is a lofty hill; on the top are two cottages amid bushy trees. A stream flows through a chasm and falls to the front, along which it extends among loose stones. A broken bush lies across the stream; a stunted elm rises from a hillock in the centre. To the right is a wild wooded country. [Possibly identical with 340*c*.]

Canvas, 40½ inches by 49½ inches.

Sale.—Danoot, Brussels, December 22, 1828 (Buchanan).
In the collection of Richard Sanderson, London, 1835 (Sm.).
Sales.—R. Sanderson, London, June 17, 1848 (£320 : 5s., probably bought in).
R. Sanderson, London, 1859 (£362 : 5s., Nieuwenhuys).

384*a*. **Landscape with a Waterfall.**
Panel, 10½ inches by 8½ inches.

Sale.—Amsterdam, February 8, 1859, No. 86*x* (7 florins 50, A Wolff).

385. **A Hill Landscape with a Waterfall in front.**—To the left is a hill with a clump of trees. A herdsman and beasts.
Canvas, 24 inches by 28 inches.

Sale.—J. Moyet, Amsterdam, April 12, 1859, No. 114 (1400 florins, Roos).

385*a*. **A Wooded Landscape with a Waterfall in front.**—Two anglers.
Engraved.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 34 (£84, E. B. Evans).

385*b*. **A Hill Landscape with a Waterfall in front.**—In the distance is a high hill. The blue is unusually deep for Ruisdael, according to Waagen.
Signed, and dated 1636 (?), according to Waagen.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 243 (£54 : 12s., Abrahams).

385*c*. **Landscape with a Waterfall in front.**—To the right is a wood. In the distance are figures and cattle.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 285 (£43 : 1s., Stannard).

385*d*. **Landscape with a Waterfall and Castle.**—Peasants and sheep on a bridge.

Sale.—C. Scarisbrick, London, 1861 (£357, Tayleure).

385*e*. **Landscape with a River and Waterfall.**—[Possibly identical with 590.]

Sale.—C. Scarisbrick, London, 1861 (£204 : 15s., Woodin).

386. **A Waterfall.** Sm. Suppl. 71.—In the distance to the right is a wooden bridge, with a man, a woman carrying a bundle on her head, and a dog. The bridge crosses a stream flowing in a rocky bed, which broadens out in the middle distance and then falls in foaming cascades in front, finally passing away round high rocks in the left foreground. A road leads up the centre to the rocks; on the road is a peasant. Downwards, the road goes to a bridge, over which a shepherd drives sheep. In the sky are heavy clouds, through which the sunlight breaks, illumining various parts of the picture.
Canvas, 28 inches by 23½ inches.

Sale.—Charles West, London, 1835.

Imported from Germany into England by Murch, 1836 (Sm.).
In the collection of D. van der Schrieck, Louvain, 1842 (Sm.).
Sale.—D. van der Schrieck, Brussels, April 8, 1861, No. 49 (14,000 francs, Gelder).

386*a*. **A Waterfall.**
Signed; canvas, 22 inches by 19½ inches.

Sale.—The dowager C. L. van Tuijll van Serooskerken van Ysendoorn, born Gildemeester, The Hague, November 18, 1861, No. 20.

387. **A Norwegian Landscape with a Fine Waterfall.**—A bridge crosses the fall. In front is a sheet of water, to which comes a road. In the distance are sunlit houses and a shepherd with his flock.
Canvas, 39½ inches by 34 inches.

In the collection of Prince Galitzin.
In the collection of Baron J. G. Verstolk van Soelen, The Hague, bought as a whole in 1846 by Thomas Baring, H. B. Mildmay, and Jones Lloyd; but this picture was not bought by them.
Sale.—Baillie, Antwerp, April 22, 1862, No. 52 (5500 francs, L. Meeus).

387*a*. **A Wooded Landscape with a Waterfall.**—Figures and animals.
24½ inches by 20 inches.

Sale.—P. Roelfsema, Groningen, June 22, 1863, No. 57.

387*b*. **Landscape with a Waterfall.**
Signed in full.

Sale.—A. J. Eymer, Amsterdam, November 3, 1863, No. 230.

387*c*. **A Hilly Landscape with a Waterfall.**—Rough bushes on the banks. Cottages.
41 inches by 37 inches.

In the Schloss Bellevue, Kassel, 1864 (Parthey, ii. 459); but not now there.

388. **A Norwegian Landscape with a Waterfall.**—In front the water rushes down over rocks and tree-trunks. On the right are rocks, a hilly and wooded country, a thatched cottage on a plateau, and a great cliff. On the left is a slope with a clump of trees. Several figures.
Signed on the left; canvas, 38 inches by 43 inches.

Sale.—Dr. van Cleef, Paris, April 4, 1864, No. 81 (8500 francs, Meffre).

389. **A Waterfall in Norway.** Sm. 232.—In front are great rocks, from which a stream falls down into a foaming basin. In the middle distance are hills covered with oaks and larches, with the weather side to the front. On the left, at the foot of the hill, near a shattered oak, a shepherd pursues a fleeing goat. Goats are grazing or resting. On the right is a deep thick wood; through a glade are seen distant hills. In the ravine shepherds and women on oxen pass through a ford with their sheep, which a shepherd drives before him. Rushes and flowers grow among the rocks. The sky, slightly overcast, sheds a warm light on the landscape.

Canvas, 25½ inches by 29½ inches.

In the collection of the Baron van Brienen van Grootelindt, The Hague, 1835 (Sm.).

Sale.—G. Th. A. M., Baron van Brienen van Grootelindt, Paris, May 8, 1865, No. 34 (10,000 francs).

390. **A Waterfall.**—The water, divided into two branches by rocks, falls in front. The river flows past a hill, over which a road leads from a village to a wooden bridge across the stream. Three men approach the bridge; one of them holds two dogs in leash. Cloudy sky.

Canvas, 27½ inches by 22 inches.

Sale.—Duc de Morny, Paris, May 31, 1865, No. 77 (12,500 francs, Reijel).

391. **Entrance to a Wood, with a Waterfall.**—On the right is a heath with sheep grazing, watched by shepherds. On the left is sandy ground in sunlight. In the centre a little stream flows down in cascades. In the distance is a tree-clad slope forming the entrance to a wood. At the edge of the wood are peasants and sheep. Great silvery white clouds in the blue sky.

Signed in full on the right at foot; canvas, 31 inches by 36½ inches.

Sale.—Breb——, Paris, March 26, 1866, No. 42.

392. **A Norwegian Landscape with a Waterfall.**—From hills and rocks in the distance flows a torrent which forms a waterfall in the middle distance, and broadens into a basin in front. At the side of the fall are foam-swept rocks. To the right are great trees with thick foliage. In front is a bare and shattered tree-trunk; its knotted roots are in full sunlight. To the left, in the shelter of rocks, is a cottage, with dense smoke pouring from the chimney. Farther away are figures and sheep. The cloudy sky is lighted by the setting sun.

Canvas, 22 inches by 18 inches.

Sales.—Tardieu, Paris, between 1840 and 1843 (?).
The Hon. W. P. T. Long Wellesley, Earl of Mornington, Brussels, June 15, 1846.
Weber de Treuenfels, Paris, April 8, 1867, No. 26 (4210 francs).

393. **A Torrent with a Waterfall.**—From the top of the hill in the distance comes a torrent, flowing diagonally across the landscape and forming a waterfall, divided by a rock in front, where it rushes into a great basin. On a hill to the left are oaks. In front is a bare tree-trunk without roots or branches. On the bank to the right lie fallen trees. In the distance, on a wooden bridge over the torrent, are two figures and a dog. [Possibly identical with 399*a*.]

Canvas, 26½ inches by 22 inches.

Sale.—Weber de Treuenfels, Paris, April 8, 1867, No. 27 (3000 francs).

393*a*. **A Waterfall in a Landscape.**

Exhibited at Leeds, 1868, No. 619.
Then in the collection of Robert Napier.

393*b*. **A Waterfall.**

Exhibited at Leeds, 1868, No. 707

Then in the collection of the Marquess of Exeter, Burleigh House; where it was in 1854 (Waagen, iii. 407).

394. **A Waterfall.**—The water rushes down between rocks. On a high hill to the right is a cottage; to the left is a clump of trees.

Canvas, 27 inches by 21 inches.

Etched.

Sale.—Delessert, Paris, March 15, 1869, No. 80 (15,500 francs).

395. **A Waterfall.**—On rocks to the left are trees and a house. In the distance are hills. A torrent falls in cascades, breaks in foam on great stones, and carries tree-trunks away with it. In the middle distance is a little bridge across the torrent; a shepherd with sheep is crossing.

Signed on the left; panel, 28½ inches by 23 inches.

Sale.—Baron de S——, Paris, May 3, 1869, No. 58.

395*. **The Edge of a Wood with a Waterfall.**—On the left a road leads into the depths of the wood. On the road in front lie great tree-trunks. Near them is a game-dealer conversing with a seated woman. In the centre is a tree shattered by lightning. In the right foreground is a waterfall amid rocks. A view of the distance through the outskirts of the wood.

Signed on the left; canvas, 62½ inches by 73 inches.

Sale.—Baron de S——, Paris, May 3, 1869, No. 59.

395*a*. **A River with a Waterfall.**—Sheep on the bank.

Tall and narrow.

Sale.—Lord Dunmore, London, 1870 (£241 : 10s., Pearce).

396. **A Waterfall.** Sm. 195, and Suppl. 48.—A river flows through an open landscape and falls in a cascade in front. On the bank in the middle distance is a fine clump of trees; beyond are seen the windings of the stream amid the hills. An angler stands on the rugged bank in front; there are other figures. "The general tone of this picture is unusually clear" (Sm.). A gleam of sunlight in the centre. [Possibly identical with 333.]

Canvas, 32 inches by 39 inches.

Sale.—La Fontaine, Paris, 1824 (£1750, bought in—according to Sm., who says that this was an artificial price and no guide as to the real value of the picture).

In the Boursault collection, Paris, 1835 (Sm.); bought as a whole in 1838 by the dealer Arteria for Edmund Higginson, Saltmarsh Castle.

Sales.—Edmund Higginson, London, June 4, 1846 (£472 : 10s., Rutley).
William Delafield, London, April 30, 1870 (£288 : 15s., Nieuwenhuys).

396*a*. **A Waterfall.**

Sale.—Brussels, June 10, 1871, No. 3.

396*b*. **Landscape with a Waterfall.**

Sale.—Brussels, June 10, 1871, No. 55.

397. **A Waterfall with a Little Castle.**—The castle stands in the middle of a park bounded on the front by a stream. In front water pours out of a rocky chasm, between stones and fallen trees. A very clear sky.

Signed in full; canvas, 28 inches by 22 inches.

In the Rhôné collection.

Sale.—Isaac Péreire, Paris, March 6, 1872, No. 149 (47,000 francs).

398. **A Torrent.**—The torrent rushes down from the steep and picturesque background to the front, where it forms a waterfall. It carries rocks and trees along with it. Heavy clouds in the sky.

Signed in full; canvas, 34½ inches by 38 inches.

Sales.—Viardot, Paris, March 27, 1857.
Isaac Péreire, Paris, March 6, 1872, No. 153 (6000 francs).

399. **A Norwegian Landscape with a Waterfall in front.**—On a hill to the right is a chapel.

Signed in full; canvas, 27½ inches by 13½ inches.

Exhibited at Vienna, 1873, No. 122.
Then in the collection of Anselm von Rothschild, Vienna.

399*a*. **A Waterfall.**—A river flows between tree-clad rocks, under a wooden bridge, and rushes down a waterfall in front. [Possibly identical with 393.]

Signed with the monogram; canvas, 27 inches by 21½ inches.

In the Weber collection.

Sale.—B——, Paris, February 26, 1874, No. 15.

400. **Landscape with a Waterfall.**—In the left foreground is a waterfall, crossed by a bridge leading to high trees. A man crosses the bridge towards the wood. On the right the river broadens out into a lake. On this bank are two men conversing. On the left bank are low bushes on the outskirts of the wood.

Signed with the monogram, and bearing an illegible date; canvas, 16 inches by 24 inches.

Sale.—Carl Triepel, Munich, September 28, 1874, No. 55.

401. **A Wild Romantic Landscape with a Waterfall.**—The water flows down to the left behind bushes upon a foreground of undergrowth and stones. In the right foreground is a weather-worn tree-trunk. In the right middle distance stands a cottage amid fine old oaks.

Signed with the monogram; canvas, 20½ inches by 26½ inches.

Sale.—Carl Triepel, Munich, September 28, 1874, No. 92.

402. **A Waterfall.**—A stream, flowing through a wood, falls in cascades in front. On the left, upon a hill, are trees with gnarled stems. On the right an artist is sketching near two felled trees at the roadside. Farther away is a shepherd with sheep.

Signed, and dated 1669; canvas, 31 inches by 36½ inches.

Sale.—M——, Paris, February 1, 1875, No. 61.

403. **A Norwegian Landscape with a Waterfall in front.** Sm. 280.—On the high rocky bank to the right is a house; a tree near it towers about the stream. In the left distance is a wooded hill; a flock of sheep is driven through the water. Cloudy sky. [Compare 61, 644, 717, 719*b*, 853.]

Signed in full; canvas, 28 inches by 22 inches (but Sm. says: panel, 20 inches by 27 inches).

Exhibited at Vienna, 1873, No. 143.

In the collection of H. J. Munro, London, 1835 (Sm.).

Sales.—W. R. Preston, London, 1850 (£157 : 10s., Fordham).
Thomas Howard, London, 1873 (£330 : 15s., Warneck).
Lippmann von Lissingen of Vienna, Paris, March 16, 1876, No. 36 (15,100 francs).

404. **A Waterfall.**—The water rushes down in foam over rocks in front. On the bank amid trees are sunlit cottages. To the left, and farther back, half-way up a wooded hill is a chapel. In the distance are fields. Light clouds in the sky.

Signed in full on the left; canvas, 26½ inches by 22½ inches.

Sale.—Schneider, Paris, April 6, 1876, No. 33.

405. **A Waterfall.** Sm. 289.—On the left a richly wooded bank fills about two-thirds of the picture. Beside it flows a rapid stream, forming a gentle cascade in front. A shepherd with a stick, tending a few sheep, is on the bank. A fine clear day.

Signed in full; canvas, 20½ inches by 23½ inches.

Probably identical with one of the Rothschild pictures.

Exhibited at Amsterdam, 1876, No. 170.

In the Van Loon collection, Amsterdam, 1835 (Sm.); bought as a whole in 1878 by the Rothschilds.

406. **A Hill Landscape with a Waterfall.**—The waterfall is in the centre foreground; on either side are rocks and trees. On a high rock above the stream is a cottage. On the rock to the right is a shepherd with his flock.

Signed; canvas, 39 inches by 34 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 162.

Then in the collection of Robert Williams, London.

406*a*. **A Great Waterfall.**—A fallen tree, and a castle on the hill to the right.

38 inches by 32 inches.

Sale.—H. A. J. Munro, London, June 1, 1878, No. 99 (£194 : 15s., Philpot).

407. **A Waterfall.**—A river, flowing through a wooded landscape, forms a waterfall in front. On the left a woman and a child cross a plank bridge leading to a road which is lost among bushes. On the right are a broken tree-trunk and rushes, with a distant view. Grey clouds.

Signed on a rock to the left; canvas, 20½ inches by 23 inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 453.

408. **A Waterfall.**—A torrent, obstructed by rocks, rushes down in a waterfall at the foot of a hill overgrown with bushes. On the hill are two great leafy trees. In the right middle distance are two figures between two sunlit hills. Rainy sky with some bright patches.

Signed on the right at foot; canvas, 27 inches by 20½ inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 457.

409. **A Norwegian Landscape with a Waterfall.**—The water rushes down between rocks in the middle distance, carrying away fallen trees. In the left middle distance firs on a hill stand out against the cloudy sky. On the right and farther back is a cottage at the foot of a wooded hill.

Signed in full; canvas, 42 inches by 58 inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 458.

410. **Landscape with a Waterfall.**—On the left is a river with rocky banks. In the left centre are firs, with a great tree on the right. On the bank in the middle is a water-mill. In the distance are other houses. Cloudy sky.

Signed in full; canvas, 39½ inches by 34 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 235. Then in the collection of John Walter, Bearwood.

410*a*. **A Waterfall.**

Sale.—Fèbre, Paris, April 30, 1882 (16,000 francs); mentioned by Paul Eudel, 1883, p. 249.

411. **A Wooded River Scene with a Waterfall.**—In front is a sandhill, with a woman, and felled trees. Fine sky.

26 inches by 21 inches.

Sales.—Duke of Buckingham, Stowe, August 15, 1848, No. 425 (£169 : 1s., Duke of Hamilton).
Duke of Hamilton, London, June 17, 1882 (£1218, Martin Colnaghi).

411*a*. **A Waterfall.**—The water rushes down amid rocks in front. To the right of the wooded landscape is a sunlit road.

Signed, and dated 1653; panel, 16 inches by 21 inches.

Sale.—Richardt, Rotterdam, October 26, 1882, No. 49.

412. **A Waterfall.**—A lady, some men, and a little girl on the bank of a waterfall. Farther back, on a road leading into a wood, are a gentleman and two peasants. On the right are wooded slopes.

Canvas, 26 inches by 34 inches.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 90 (2300 francs); mentioned by Paul Eudel, 1883, p. 348.

412*. **Landscape with a Waterfall.**—[Possibly identical with 431*a*.]

Sale.—A. Levy, London, May 3, 1884 (£357).

412*a*. **A Hill Landscape with a Waterfall in front.**—On the

right are two firs. On the left are sheep and a cottage. Beyond are high hills.

Signed in full; canvas, 25 inches by 20 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 134.

Sale.—S. Herman de Zoete of Hayes, London, 1885 (£336, Lesser).

413. **A Wooded Landscape with a Waterfall in front.**—A fire in the middle distance.

Signed with the monogram; canvas, 23 inches by 26 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1883, No. 256.

Sale.—Sir W. W. Knighton, London, May 21, 1885 (£375 : 10s.).

413*a*. **A Ruin and a Waterfall.**

26 inches by 25½ inches.

Sale.—Nieuwenhuys, London, 1886 (£551, M. Colnaghi).

414. **A Wooded Hill Landscape with a Waterfall.**—The water rushes down in the middle distance between steep slopes into a forest stream. On high rocks to the right are dense clumps of trees. In front, a man goes to the left to fell a tree. A peasant climbs a ladder up the steep bank to the right. In the distance is a range of hills, at the foot of which is a cottage. Rain clouds in the sunlit sky.

Signed in full; canvas, 39 inches by 51 inches.

Etched by W. Unger.

Exhibited at Vienna, 1873, No. 31.

Sales.—Samuel, Count von Festetits, Vienna, April 11, 1859, No. 138.
Dr. Franz Sterne, Vienna, January 12, 1886, No. 837.

414*a*. **A Little Waterfall.**—The fall is at the foot of a great oak. In front, to right and left, are tree-trunks. Farther back near a bridge is a peasant with a dog. The ground falls from right to left. Heavy clouds in the sky.

Signed with the monogram on the right at foot; 19 inches by 25 inches.

Sale.—Sierstorpff, Berlin, April 19, 1887, No. 68.

414*b*. **A Waterfall.**

Sale.—Comte Duchâtel, Paris, May 14, 1888 (30,000 francs); mentioned by Paul Eudel, 1889, p. 361.

414*c*. **A Waterfall.**—Through a hilly landscape flows a stream which rushes down in a waterfall over rocks in front. To the right, on a wooded hill with sunlit slopes, is a castle with a square tower; sheep graze under the trees. On the left, farther back, the steep bank is clothed with trees. Above it rise hills which close in the distance. In the blue sky are clouds which cast faint shadows on the landscape.

Canvas, 23 inches by 20 inches.

Engraved by Hanriot.

Sale.—D. P. Sellar, Paris, June 6, 1889, No. 63.

414*d*. **Foaming Waterfalls.** — The waterfalls, filling the whole breadth of the picture, rush down over great rocks, carrying away a tree. On a hill are houses and a tower.

Canvas, 14 inches by 11½ inches.

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 135.

415. **A Waterfall.**—A torrent rushing down in foam between rocks forms a waterfall in the middle. To the left is a hill with trees and bushes. On a hill to the right are two men and a white dog. In the right centre of the middle distance is a clump of trees on the bank. In the distance are a town and lofty hills. There are faint clouds in the sky; the landscape is strongly lighted.

Signed in full on the left; canvas, 21½ inches by 25½ inches.

Sales.—H. de Kat of Dordrecht, Paris, May 2, 1866, No. 70 (4000 francs).
Vicomte de Buisseret, Brussels, April 29, 1891, No. 94.

416. **A Waterfall.**—A stream forms a waterfall in front and then flows to the left. On the right, over the stream, is a rustic bridge leading to a road up a hill. To the right, half-way up, at the door of a cottage, are felled trees. Farther away to the left is another cottage. High up the hill is a wind-mill. A man and a child come down the hill. In front are wooded rocks. Across the waterfall is a wooded country. Great clouds float in the blue sky. The hill with the wind-mill is in sunlight; the foreground is in shadow.

Signed on the right at foot; canvas, 15 inches by 18 inches.

Sales.—Baron Fagel, Paris, May 4, 1870, No. 18.
Vicomte de Buisseret, Brussels, April 29, 1891, No. 95.

416*a*. **A Wooded Landscape with a Waterfall.** — A stream rushes down between rocks and trees, forming a waterfall which fills the whole breadth of the foreground. In the middle distance huntsmen and hounds hunt a stag.

Signed on a rock to the right; canvas, 29 inches by 22½ inches.

Sale.—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 84.

416*aa*. **A Waterfall.**—Across a broad heath, on which a shepherd tends his sheep, a stream flows, passing round a wooded hill and forming a little waterfall in front. Masses of gnarled trees. A distant wood.

Signed; panel, 6½ inches by 14 inches.

Sale.—The widow Marie von Robert and others, Cologne, March 27, 1893, No. 259.

416*b*. **A Wooded Landscape with a Waterfall.**—The water rushes down in front over great rocks. To right and left are clumps of tall trees, with a view of a lake flanked by a range of hills. A storm is coming on.

Signed, "J. R."; panel, 27½ inches by 34 inches.

Sale.—The widow Marie von Robert and others, Cologne, March 27, 1893, No. 261.

416*c*. **A Hill Landscape with a Waterfall.**—A felled tree in front.

12 inches by 14½ inches.

In the collection of Lord Dunmore.

Sale.—London, May 13, 1893, No. 77.

416*d*. **A Hill Landscape with a Waterfall.**

21½ inches by 18 inches.

Sale.—London, May 13, 1893, No. 78.

416*e*. **A Hill Landscape with a Little Waterfall.**—A little mountain stream, flowing between the dense outskirts of a wood and a steep wooded hill, forms a waterfall in front. Beyond is a valley with a cottage and a flock of sheep. In the distance is a range of hills.

Signed in full; canvas, 50 inches by 38 inches.

Sale.—L. von Lilienthal and others, Cologne, December 21, 1893, No. 367.

417. **A HILL LANDSCAPE WITH A WATERFALL.** Sm. Suppl. 114.—In the left foreground is a waterfall. In the right foreground, on the high steep bank, is a broken tree-trunk with the stump to the right. This bank goes back far beyond the centre of the middle distance, where it is thickly overgrown with trees and bushes. In front of these, in the right-hand corner, are two cottages close together. In front of the right-hand cottage is a well. Behind it, to the right, the roofs and square church tower of a village rise amid the trees. Beyond, towards the right foreground, stretches an open plateau with a few bushes; almost at the right side of the picture a man sits conversing with another who leans on a stick. In the left foreground is a small piece of the other bank, overgrown with bushes. Behind and across the stream is a distant view, filling less than a third of the whole width of the picture. A village with a church is visible; in the distance are hills. Cloudy sky. "This splendid landscape is painted with admirable breadth and with singular delicacy of pencilling" (Sm.). [Compare 422.]

Signed in full on the bank to the left; canvas, 31½ inches by 39½ inches.

Sale.—Comte Perregaux, Paris, December 8, 1841, No. 32 (16,000 francs, Arteria); mentioned by Ch. Blanc, ii. 448.

Sold by Arteria to W. Theobald.

Sale.—W. Theobald, London, May 10, 1851 (£372 : 15s., Nieuwenhuys).

In the collection of Adrian Hope, 1854; noted by Sm. in his own copy of his catalogue.

Sale.—Adrian Hope, London, June 30, 1894, No. 60 (£1680, Agnew).

417*a*. **A Broad Mountain Stream falling in Cascades.**—The waterfall is on the right in front of a lofty hill, on which are castles. To the left is a wide hilly landscape, with several travellers. In front is a laden pack-ass with its driver.

Canvas, 32½ inches by 39 inches.

In the Wallis collection.

Sale.—Chr. Hammer of Stockholm, Cologne, October 5, 1894, No. 193.

418. **A WOODED LANDSCAPE WITH A WATERFALL.**—In the centre a stream flows over great rocks down into the foreground. In the right foreground lies a shattered white tree-trunk, with one end in the water. Beyond it is the wooded and hilly bank, with a cottage in the centre. On the bank to the left are a man in a red jacket, a woman, and sheep; beyond are trees. Hills in the distance. [Probably identical with 367.]

Signed in full on the left; canvas, 40½ inches by 51 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 199.

In the collection of Sir Hugh Hume Campbell, Bart., Marchmont House, 1857 (Waagen, Suppl. 441); and in 1877.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 35.

419. **A WATERFALL WITH RUINS IN THE DISTANCE.** Sm. 132.—In the middle distance is a large still pool; on a little island in it are three sheep. The water flows down to the front in a foaming waterfall, and fills the whole breadth of the picture. On the bank in the left foreground is a tree-stump; to the right lie three tree-trunks, with three figures near. On the right, beyond the pool, a shepherd drives his flock along a road leading up a hill, on which are a square wooden tower and a cottage with a red-tiled roof. To the left of this is a cottage amid trees. On the left beyond the pool are more trees, through which are seen sunlit ruins. Cloudy sky; sunset.

Signed in full in the right foreground; canvas, 27½ inches by 22 inches.

Etched by Leterrier; lithographed by F. Gerach.

In the collection of Prince Esterhazy, Vienna, 1835 catalogue, p. 8, No. 14.

Sales.—Count Cajetan Brunetti, Vienna, January 12, 1871, No. 89 (20,000 florins).
F. J. Gsell, Vienna, March 14, 1872, No. 98 (27,000 florins).
A. Dreyfus, Paris, May 29, 1889.
A. Dreyfus de Gonzales, Paris, June 8, 1896, No. 4.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 39.

419*a*. **A Broad Mountain Stream with a Waterfall.**—The stream rushes foaming between wooded and rocky banks into the foreground. On a steep hill stands a house amid high trees. A wooden bridge, on which are a shepherd and sheep, crosses from this point to the opposite bank.

Signed in full; panel, 29 inches by 24 inches.

Sale.—Wurster, Cologne, June 15, 1896, No. 270.

420. **A WOODED HILL LANDSCAPE WITH A WATERFALL.**—In front is a broad waterfall over rocks. On the bank to the left lie some bare birch-stems. On the right, farther back in the middle distance, is a cottage in front of a wooded hill, above which

rises a church steeple. To the right is a lofty hill with trees, a cottage and sheep, and a road with figures.

Signed in full, and dated 1661—according to the owner; canvas, 24½ inches by 30½ inches.

Sale.—Lyne Stephens, London, May 9, 1895, No. 345 (£504).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1897, No. 34.

Sale.—Paul Muller, Paris, May 25, 1910, No. 47.

In the possession of the Paris dealer J. Depret.

421. **A Plain with a Waterfall.**—In the left foreground is a waterfall near a farm. On a bridge over the water are two travellers. In the middle distance and the background are cornfields and pastures.

Signed in full on the left at foot; 7½ inches by 9½ inches.

Sale.—Frankfort-on-Main, March 9, 1897, No. 52.

421*a*. **A Plain with a Waterfall.**—In the left foreground is a waterfall. On a bridge over the water are two travellers. In the middle distance and the background are two travellers. Grey clouds in the sky.

Signed with the monogram; panel, 8 inches by 10 inches.

In the collection of S. Johns.

In the collection of Hugguenst (?).

Sale.—Stiels and others, Cologne, May 24, 1897, No. 209.

421*b*. **A Waterfall.**—The fall is in front, with a wooden bridge. A storm coming on.

Signed with the monogram; panel, 7½ inches by 9½ inches.

Sale.—Berlin, April 5, 1898, No. 96.

421*c*. **Landscape with a Waterfall.**—Through the middle distance flows a river, which forms a waterfall over great rocks, and felled trees in front. In the distance is a wood; beyond is a range of high hills. Figures.

Signed in full; canvas, 27½ inches by 22 inches.

Sale.—F. R. von Berthold, C. G. Hartmann, D. P. Cepero and others, Cologne, December 9, 1898, No. 117.

422. **LANDSCAPE WITH A WATERFALL.**—On a hill to the left are two cottages. Beyond is a fine clump of trees. In the distance, at the foot of the hills, is a village with a church tower amid trees. On the other side between the hills is a valley, in which is a little town with a wind-mill. In the left foreground a beech lies across the stream; near it is a pile of logs. Farther back two men, one seated and the other standing, converse. [Compare 417.]

Signed; canvas, 30½ inches by 38 inches.

Sale.—Miéville, London, April 29, 1899, No. 60 (£1680, Agnew).

422*a*. **A Waterfall.**—In the foreground of an autumnal landscape is a waterfall divided by a rock. The foaming water, rushing over a stone, fills the whole breadth of the foreground. To the left is a tree-trunk broken in half. Above the fall the water forms a little lake, reflecting the

castle which stands at the back to the left, amid trees and bushes. On the bank to the right are trees; beyond is a little waggon. In the distance are hills.

Canvas, 14½ inches by 12 inches.

Sale.—A. Langen and others, Munich, June 5, 1899, No. 77.

423. **A WATERFALL IN THE HILLS.** Sm. 114.—A stream flows from left to right through the middle distance and forms a foaming waterfall between rocks. In the left foreground is a wooden bridge. A woman carrying a bundle on her head crosses. A man stands by the railing. Nearer the front is a rocky slope covered with bushes. By the water on the right are two cottages. In front are tree-trunks. Beyond are firs covering the foot of the hill. Cloudy sky.

Signed in full; canvas, 42½ inches by 34 inches.

Exhibited at Manchester, 1857.

Sale.—(Possibly) Fauntleroy, London, 1827 (according to Sm.)—but probably May 18, 1825—(£136 : 10s.).

In the Townen collection, Manchester, 1835 (Sm.).

In the collection of Leopold Goldschmidt, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1900, No. 36.

423*a*. **Landscape with a Pool.**—The water fills the whole foreground and forms a little waterfall over loose stones on the right. A bridge crosses the water to the distance, where a farm stands amid groups of trees at the foot of a range of high hills. To right and left are clumps of tall trees on rocks.

Canvas, 22 inches by 18 inches.

Sale.—Delitt and others, Cologne, February 5, 1900, No. 58.

423*b*. **A Wild Mountain Torrent.**—The stream rushes down to the right foreground over rocks and loose stones. To the left is the entrance to a wood with a shepherd and sheep.

Signed in full, and dated 16—; canvas, 18 inches by 22 inches.

Sale.—Delitt and others, Cologne, February 5, 1900, No. 59.

423*c*. **A Hill Landscape with a Waterfall.**—The water falls between wooded and rocky banks. To the left is a birch trunk with scanty foliage.

Signed in full on the left at foot; canvas, 38½ inches by 29½ inches.

Sale.—Schippers and others, Berlin, February 19, 1900, No. 60.

423*d*. **Landscape.**—In the centre is a wooded hill, from which a stream flows down. On the right is a view of sunlit dunes. Peasants.

Canvas, 20 inches by 25 inches.

Sale.—Strakosch and others, Berlin, October 23, 1900, No. 43.

424. **A HILL LANDSCAPE WITH A WATERFALL.**

Signed on the right; 13 inches by 15 inches.

Sale.—London, June 22, 1901, No. 38.

424*a*. **A Waterfall in a Landscape.**—Figures and animals.

Panel, 11 inches by 14 inches.

Sale.—London, March 26, 1902, No. 88.

425. **A Waterfall.** Sm. Suppl. 113.—In a wild and rugged hill landscape a great waterfall rushes down over tree-trunks and spreads over the foreground. To the left is a high jutting rock, through which the water has worn a channel. Across the stream is a castle on a high hill. In the left foreground a tree-trunk lies in the water; the stump remains in the bank. Beyond are oaks and other trees. A log lies on a stone in front. On the right are two figures. A "capital picture" (Sm.).

Signed in full on the right; canvas, 39 inches by 33½ inches.

In the collection of D. van der Schrieck, Louvain, 1835 (Sm., who reports that 60,000 francs are said to have been offered for it).

Sales.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 93 (38,000 francs, Laneuville).

Huybrechts, Antwerp, May 12, 1902, No. 122 (15,700 francs).

425*a*. **A Wooded River Landscape with a Waterfall.**

38 inches by 33 inches.

Sale.—Sir H. Bedingfield, Bart., and others, London, May 31, 1902, No. 60.

425*b*. **A Wooded River Landscape with a Waterfall.**

24½ inches by 21 inches.

Sale.—London, December 6, 1902, No. 134.

425*c*. **A Wooded River Landscape with a Waterfall.**

24 inches by 18 inches.

Sale.—J. Seguier and others, London, February 7, 1903, No. 129.

425*d*. **A Rocky Landscape with a Waterfall.**—Figures.

43 inches by 49 inches.

Sale.—London, May 28, 1903, No. 148.

426. **A HILL LANDSCAPE WITH A WATERFALL AND A CASTLE.**—In the left foreground a waterfall rushes over rocks. In the centre on the left bank are two firs. Farther right is an uprooted fir. Near it a steep road leads up a wooded hill with a castle on the top. On the road are figures. To the right is another fir. To the left is a view of hills. Cloudy sky.

Signed in full; canvas, 29½ inches by 34½ inches.

In the collection of E. Secrétan, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1897, No. 35.

Sale.—F. Fischhof, Paris, May 16, 1904, No. 43 (9500 francs).

426*a*. **A Wooded River Landscape with a Waterfall and a Castle.**

30 inches.

Sale.—London, May 19, 1904, No. 88.

427. **A Waterfall.** Sm. 235.—A winding road with a white clayey

soil goes through a wood towards a distant green hill, crowned by a tower, which closes in the view. Through the foreground flows a stream, which forms a low waterfall in front. On the bank to the left is a beech stump, with the trunk lying near. On the road is a herdsman, with his dog, who drives two oxen through the water. Farther back, on the road, are three figures, one of them seated. To left and right are great gnarled tree-trunks with dense foliage. Between the trees in the distance is a hilly sunlit country. Cloudy sky. "An excellent picture" (Sm.).

Canvas, 21½ inches by 27 inches.

In the collection of Charles O'Neil, sold in 1834.
Sales.—Baron de Beurnonville, Paris.
Baroness de Hirsch, Paris, June 17, 1904, No. 39.
In the possession of the Paris dealer F. Kleinberger.
In the collection of Otto Beit, London.

427*a*. **A Waterfall in the Hills.**
Panel, 20 inches by 17 inches.

Sale.—Lowe, London, July 4, 1904, No. 23.

428. **A WATERFALL NEAR A CHURCH.**—In the right middle distance of a hilly landscape stands a church with unfinished tower on a wooded cliff. To the left, at the foot of the cliff, a placid stream forms a waterfall between rocks in front. Beyond the stream, on the rising ground, are bushes, trees, and cottages, with sheep grazing in front and a shepherd. Cloudy sky.

Signed on the right; canvas, 27 inches by 21½ inches.

In the collection of Comte Constantin de Boussier, Brussels.
Sale.—The dealer Bourgeois, Cologne, October 27, 1904, No. 73.

429. **A WATERFALL.**—In the left foreground is a withered willow. To the right near it, a little stream flows from the left middle distance to the centre foreground. In the right foreground is a tree-stump, with the trunk lying to the left of it. Beyond, the bank rises to the right. Half-way up are two great oaks. To the right of them a man walks upwards, followed by a dog. Beyond to the right is a farm; another farm is seen in the left distance. On the bank in the right middle distance is a woman with a child on her back.

Panel, 27 inches by 35½ inches.

In the collection of Lady Page Turner.
In the collection of T. Humphry Ward, London.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1905, No. 31.

429*a*. **A Waterfall in the Hills.**
Panel, 38½ inches by 34 inches.

Sale.—London, January 14, 1905, No. 59.

429*b*. **A Wooded River Landscape with a Waterfall.**
33 inches by 28½ inches.

Sale.—F. Popham and others, London, June 8, 1905, No. 80.

429*c*. **A Wooded River Landscape with a Waterfall.**—To the right is a house.

36 inches by 27½ inches.

Sale.—Corbett Winder and others, London, June 17, 1905, No. 107.

429*d*. **A Hill Landscape with a Waterfall.**—A castle and figures.

Panel, 23½ inches by 19½ inches.

Sale.—Earl of Cork and Orrery, London, November 25, 1905, No. 25.

429*e*. **The Weir.**—The river fills almost the whole foreground. By the rushing water sits an angler; a woman and a child with a dog look on. On the farther bank to right and left are two mills. Between them a church rises above trees. In the distance is a hill.

Canvas, 21 inches by 26 inches.

Sale.—Frankfort-on-Main, November 28, 1905, No. 108*.

429*f*. **The Waterfall.**—The water falls in front in three cascades between grotesque rocks. On a road on the left are a cottage and figures. In the right distance stands a castle on a steep rock. Evening.

Panel, 30½ inches by 24 inches.

Sale.—Frankfort-on-Main, November 28, 1905, No. 109*.

429*g*. **A River Landscape with a Waterfall in Front.**—On the right is a wooded bank. On the left is a great shattered tree. In the distance is a village with a church.

Signed in full; canvas, 40 inches by 32 inches.

Sale.—F. Hermesdorff and others, Munich, December 14, 1905, No. 160.

429*h*. **A Wooded River Landscape with a Waterfall.**

33 inches by 28½ inches.

Sale.—L. H. Hicks and others, London, December 20, 1905, No. 59.

430. **A WATERFALL.** Sm. 136.—A stream, flowing from the left, falls foaming between two rocks in the foreground. It has high rocky banks, covered with trees and bushes. In the distance is a bridge, on which are two men and a woman with a bundle on her head. Cold and gloomy in aspect.

Signed in full on the left; canvas, 26 inches by 21 inches.

Exhibited at the British Institution, London, 1832.

In the collection of Mrs. West, London, 1835 (Sm.).

In the possession of the Amsterdam dealer J. Goudstikker, 1906.

In the collection of Gustav, Ritter Hoschek von Mühlheim, Prague, 1907 catalogue, No. 108.

In the possession of the Amsterdam dealer J. Goudstikker.

In the collection of the Dowager Madame van Alphen, The Hague.

431. **A WATERFALL OVER STEEP ROCKS.**—In the left centre is a high cliff with firs and leafy trees. A waterfall rushes over it and flows between great rocks to the front. From the right distance comes a tributary crossed by a bridge on which are a man with a

dog, a man angling, and a third man. A fourth man is across the waterfall to the left.

Signed in full; canvas, 24½ inches by 20 inches.

In the Lechmere collection.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1906, No. 32.

431*a*. **A Rocky Waterfall.**—With a house on a hill. [Cf. 412.*]
27 inches by 21 inches.

Sales.—Albert Levy, London, 1876 (£147, M. Colnaghi).
C. Bowyer and others, London, February 17, 1906, No. 95.

431*b*. **A Waterfall.**—The water flows between rocks and rushes down.

Signed on the right at foot; panel, 36 inches by 28 inches.

Sale.—Alphonse Wattel-Bayart, Roubaix, December 17, 1906, No. 132.

431*c*. **A Waterfall.**
Signed; canvas, 27 inches by 20½ inches.

Exhibited by the Amsterdam dealers Fred. Muller and Co., 1907, No. 25.

431*d*. **A Rocky Landscape with a Waterfall.**
19 inches by 21 inches.

Sale.—William Rome, London, December 21, 1907, No. 96 (£168, Lesser).

432. **A TORRENT.**—A torrent, coming from the centre distance, rushes down to the left. On the banks are thick bushes. To the left is a high tree; at its foot a fallen willow lies in the water. To the right and farther back are smaller trees and houses.

Signed with the monogram on the right at foot; panel, 15½ inches by 18 inches.

Exhibited at The Hague, 1890, No. 90.

Sale.—A. H. H. van den Burgh of The Hague, Amsterdam, September 21, 1904, No. 35 (4600 florins, Goudstikker).

In the collection of Gustav, Ritter Hoschek von Mühlheim, Prague, 1907 catalogue, No. 105.

In the possession of the Amsterdam dealer J. Goudstikker.

In the Museum of Fine Arts, Budapest, 1910 catalogue, No. 492*a*.

432*a*. **A Rocky Waterfall.**—With felled trees.
37 inches by 30 inches.

Sale.—Richard Smith and others, London, May 11, 1908, No. 156 (£47 : 5s., Baker).

432*b*. **A Waterfall.**—In front a river rushes over rocks. In the left middle distance on the rising bank is a clump of oaks. Cloudy sky.

Signed in full on the left; canvas, 20½ inches by 25 inches.

Sale.—Munich, October 29, 1908, No. 59.

433. **A Waterfall near a Castle.**—The castle stands on a high

hill. At the foot, the water rushes over rocks to the foreground. To the left are woods and hills. Cloudy sky.

Signed in full; panel, 10 inches by 12½ inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1893, No. 54.

Sale.—C. Turner of London, Berlin, November 17, 1908, No. 72.

433*a*. **A Wooded River Landscape with a Waterfall.** 33½ inches by 47 inches.

Sale.—Walmsley Stanley, London, April 5, 1909, No. 152.

434. **A LITTLE WATERFALL.**—In a dune landscape, in the centre foreground, is an old well; to the left and in front are two sheep; farther left the shepherd sits by the bank. To the right past the well flows a small low waterfall, spreading out to the front. Beyond are great trees. Between the two on the right is a thatched shed, with a figure under it; nearer the front is a dog, seen from the back. In the far distance is a man. An early work.

Signed with the monogram on the left at foot; panel, 25½ inches by 25 inches.

Sale.—Emil Goldschmidt of Frankfort-on-Main, Berlin, April 27, 1909, No. 27 (6200 mark).

In the possession of the Amsterdam dealer J. Goudstikker.

In the possession of the Paris dealer C. Brunner.

435. **A HILL LANDSCAPE WITH A WATERFALL.**—A broad river forms a waterfall in front. To the right is a steep bank with an overhanging oak and a thatched shed. To the left the bank is less steep; on it are trees. In front, two men and a woman drive sheep through the water.

Signed in full on a rock to the left; canvas, 27 inches by 21½ inches.

In the Poiret collection, Paris.

In the possession of a London dealer, 1910.

435*a*. **A HILLY RIVER LANDSCAPE WITH A WATERFALL.**

Signed in full on the right; canvas, 38 inches by 33 inches.

Sale.—J. S. W. S. Erle Drax, London, February 19, 1910, No. 89 (£1260, Lesser).

436. **A Waterfall, with Two Men catching Fish.** Sm. Suppl. 112.—In a hilly landscape a great foaming stream flows past two rocks. It has high rugged banks covered in part with trees and bushes. To the right lies a beech trunk, with one end in the water. On a distant hill are woodcutters' huts. In a quiet part of the river two men are catching fish. A fine evening after rain; the clouds are tinged with the yellow light of the sunset. "An example of uncommon delicacy in the finishing" (Sm.).

Canvas, about 25 inches by 21 inches.

Imported into England by the dealer Chaplin and sold to the Earl of Onslow, before 1842 (Sm.).

437. **A Waterfall.** Sm. Suppl. 21.—In a hilly landscape a castle stands on the slopes of a rocky hill in the middle distance. A stream flows along the foot of the hills and forms a waterfall in front. Two oaks, with the trunks crossing, stand on a bank to the left. Beyond, through an opening in the hills, are seen distant mountains. Three men are on the farther bank of the stream. A fourth is in a boat.

Canvas, 27 inches by 21 inches.

Imported into England from Copenhagen by the dealer Chaplin before 1842 (Sm.).

438. **A Waterfall.** Sm. Suppl. 12.—In a wild hilly landscape a fine cataract rushes in two parts between rocks in front. A man and a boy climb a hill at the side.

Described by Sm. from a print by I. I. Strudt.

439. **A Waterfall.** Sm. 116.—A waterfall on the left flows among stones along the foreground. On the right are woods, with charcoal-burners at work. On the bank in front is a beech trunk. Another lies at its foot.

Canvas, 17 inches by 21 inches.

Sm. states, erroneously, that this was engraved in the small Lebrun collection.

440. **A FOREST SCENE WITH WATER.** Sm. Suppl. 81. —The water is in the centre foreground. A sandy road, on which is a black pig, gently ascends through a wood of tall oaks in full leaf. In the left foreground lies a tree-trunk in a cart-rut. Farther away is a shepherd with sheep. The animals and probably the figures also are by Berchem.

Signed in full on the left at foot, and dated 1653; panel, 16½ inches by 19½ inches.

Engraved by J. A. Boland.

Sale.—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 99 (230 florins, Hulswit).

Sold by the Amsterdam dealer J. A. de Lelie to Rombouts.

In the collection of J. Rombouts, Dordrecht, 1842 (Sm.) and 1850.

In the collection of L. Dupper, Dordrecht; bequeathed in 1870 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, Dupper bequest, 1910 catalogue, No. 2027.

441. **THE FORD.** Sm. 217.—On the left a placid stream flowing from the right distance bends to the right front, where it is crossed by a ford. A broad road with deep ruts leads away under a few trees through a sunlit cornfield bounded by wooded hills in the distance. To the left is a dense wood. Two horsemen ride away across the ford; the horse ridden by a man in a red cloak gallops, while the other is in the water and seen from the back. To the right of them runs a dog. Farther to the right, near the opposite bank, a grey horse and a dark horse, harnessed to a waggon, stand facing right in the water and are drinking. Beyond, at the roadside, a woman with a child sits conversing

with a man who stands beside a pack-horse. In the ford to the right is a boy. Between the two horsemen is a figure. To the left is a woman carrying a bundle on her head and leading a child. Behind her to the right, at the water's edge, is another man.

The same ford is represented in a picture by Hobbema (140) at the Imperial Gallery, Vienna; but that picture has a dead tree-trunk and an uprooted tree in the left foreground, with other figures. The figures in this picture are said to be by Ph. Wouwerman, but it seems unlikely. The combination of the two monograms of Ruisdael and Wouwerman has been added by a later hand. In the foreground, especially in the earth and the water, there are details which remind one forcibly of Hobbema; but in the trees and sky there are other details which are more suggestive of Ruisdael.

Signed on the right with a doubtful monogram, "J. W. R. F."; canvas, 26½ inches by 33½ inches.

Exhibited with the Six collection, Amsterdam, 1900, No. 121.

Sale.—Amsterdam, April 9, 1783, No. 49.

In the collection of Van Winter, Amsterdam.

In the collection of Six van Vromade.

In the collection of Six van Hillegom, Amsterdam, 1835 (Sm.).

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 2073*a*; bought in 1907-8 by the Dutch Government from the Six collection (with 38 other pictures for £62,500).

442. **THE PATH THROUGH THE WOOD.**—A sandy road runs between large oaks on banks at either side. In front, near a pool, is a broken tree-trunk. Two figures, one of them in red, go away. On the right is a farm.

Signed with the monogram on the right at foot; 18 inches by 25 inches.

In the collection of C. Hoogendijk, The Hague, lent to the Rijksmuseum, 1907.

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 2080*a*.

443. **A WOODED AND HILLY LANDSCAPE WITH A RIVER.**—The river flows through the middle distance and makes a bend in front. On a hill to the right is an old oak. On the left is a broken beech stem. On the road a shepherd drives his flock to the water in the centre. To the right gallops a horseman. Farther back near the water is a man on foot, with a stick or gun, followed by his dog. On the farther bank of the river are two small figures. In the left distance is a castle on a hill. Cloudy sky with evening sunlight. The figures are by Ruisdael himself.

Signed in full on the right at foot; canvas, 18½ inches by 23½ inches.

In the possession of the Paris dealer C. Sedelmeyer.

In the possession of the Amsterdam dealer Goudstikker.

443*a*. **A Wooded Landscape with a Pool.**—The pool is on the left. To the right a road leads into a wood of lofty oaks; on the road are a man, a woman, and a dog. Beyond the pool is a sunlit glade, with trees and figures in the distance.

A broad picture.

In the possession of the Amsterdam dealers Fred. Muller.

444. **A POOL IN AN OAK WOOD.** Sm. 313.—In front is a dark sheet of water, with water-lilies in bloom. Lofty oaks grow on the banks. In the left foreground a great shattered beech bends over the water. Beyond it, in the shadow of the trees, is the very small figure of a shepherd driving two sheep to the left. In the right distance is a range of hills, lost in mist towards the centre. A clear sky with light clouds. Of the middle period, about 1660. [Compare 535.]

Signed in full on the right at foot; canvas, 45½ inches by 56 inches.

Exhibited at the British Institution, London, 1848; and at Manchester, 1857, No. 975.

In the collection of William Wells, Redleaf, 1835 (Sm.).

Sale.—W. Wells, London, May 12, 1848 (£735, bought in).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 181.

Acquired for Berlin in 1901.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 885G.

445. **A WOODLAND SCENE WITH A BROAD STREAM.**—The stream is in front. On the right bank is a beech wood. To the left are bushes. Several swans are on the water. Farther back to the left are anglers on the bank. The figures are by Ruisdael himself. Finely lighted.

Signed in full on the right at foot; canvas, 21 inches by 24½ inches.

In the store-room of the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 899D.

Exhibited on loan in the collection of the University of Bonn.

446. **A MARSH IN A WOOD.**—Round a marshy stream which fills the foreground and is lost in the left distance is an oak wood. On the bank stands a barefooted angler, facing left, with his dog behind him. Farther back to the left two women converse. On the water in front are two white ducks. A genuine picture, brown in tone and in the manner of Hobbema.

Signed in full but not clearly to the left on a projecting bank; canvas, 23½ inches by 30½ inches.

Exhibited at Bremen, 1904, No. 303.

In the collection of Frau H. H. Meier, Bremen.

447. **THE ENTRANCE TO A WOOD, WITH WATER.**—In the left foreground is a sheet of water. Beyond it are two great oaks, with more trees behind and a hill in the distance. To the right are tree-trunks and a great fir. On the road in the centre a horseman and a man on foot go away. Farther back are a horseman and two other small figures. The figures have been added later.

Signed with the monogram; canvas, 21 inches by 26½ inches.

In the collection of the Duc d'Arenberg, Brussels, W. Bürger's catalogue of 1859, No. 54.

448. **A WOOD WITH A MARSH.**—The marsh is in the left foreground. On a sunlit road through the middle of the picture a woman approaches, leading a boy by her left hand. Nearer the front sits a man facing the spectator, with his hands on a stick. In the middle distance to the extreme right and left are two cottages. Cloudy sky.

Signed in full on the left, and dated 1646; canvas, 22 inches by 26½ inches.

In the Roussille collection.

In the collection of L. Janssen, Brussels.

448*a*. **A WOODED LANDSCAPE WITH A SUNLIT ROAD.**—At the roadside a traveller is resting, with his stick and bundle near him. On the extreme right is a ditch.

Signed in full on the right; 18½ inches by 15½ inches.

In the collection of L. Janssen, Brussels.

449. **LANDSCAPE WITH A MARSH, OAKS, AND HUNTSMEN.**—The huntsmen are in a plain in the middle distance. It was formerly ascribed to Ruisdael and is in fact an unpretentious sketch by him; but it is now catalogued as "Dutch school, in the style of J. Rombouts."

Panel, 12 inches by 9 inches.

In the collection of Daniel Mesman, bequeathed to the Museum in 1834.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 67.

450. **A WOODED LANDSCAPE WITH WATER.**—A sheet of water fills more than the left half of the foreground and half the middle distance. Beside it to the left lies a sunlit tree-trunk. In the right foreground is a patch of grass. Beyond the water is a dense wood, in which a group of three oaks is prominent. On the right a road leads away from the water and then bends to the left. A shepherd drives his sheep away along the road, with two men in front of the flock. From the right comes a woman, carrying a basket on her left arm and leading a boy by the right hand; a dog follows her. To the right is a view over wooded country.

Signed on the right at foot; canvas, 20 inches by 23 inches.

In the collection of Martin A. Ryerson, who lent it to the Chicago Art Institute.

In the Chicago Art Institute, 1907 catalogue, No. 1138.

451. **A POOL ON A WOODED SLOPE.**—Over the whole foreground spreads a marshy pool, which winds round from the left to the right. In the left foreground on a patch of ground are bushes and a tree-stump. In the right half of the middle distance is dry ground with eight large trees, amid which are two men, one seated and the other standing. On the left beyond the water is a steep wooded bank. White clouds in the sky.

Canvas, 12 inches by 17 inches.

In the collection of Joseph Depret, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

452. **A WOODLAND SCENE WITH WATER AND FIGURES.**

In the collection of the Grand Duke of Hesse, at the Palace, Darmstadt.

453. **A WOODED LANDSCAPE WITH A LAKE.**—In the centre is a lake. To the right is a clump of great oaks. In front of the water, to the left, is a white tree-trunk. Farther away is a sunlit hill, with a church tower rising behind it. A man kneels at the water's edge. Between the lake and the hill is a flock of sheep near a sheep-fold. Heavy clouds in the sky.

Panel.

In the collection of Boughton Knight, Downton Castle, near Ludlow.

454. **A STAG-HUNT IN A WOOD WITH A MARSH.** Sm. 230.—In the foreground of a wood is a flooded marsh, in which grow some large trees. In the distance is a sunlit clearing on the edge of the wood. Horsemen, beaters, and hounds, coming from the left, chase a stag which flees through the marsh to the right where other huntsmen and hounds await it. The figures are by A. van de Velde; Sm. ascribes them to Berchem. "This capital production may justly be classed among the finest works of the master" (Sm.).

Signed in full on the left at foot; canvas, 43 inches by 58½ inches.

In the Dresden inventory of 1754, ii. 205.

In the Dresden Gallery, 1908 catalogue, No. 1492 (Sm. valued it in 1835 at £1050).

455. **A FORD IN A WOOD.** Sm. 251.—A placid sheet of water fills the whole foreground. It is full of water-plants and extends in a curve between wooded banks to the left distance. Beyond to the right is a distant view. On a bank to the left is a gnarled and half-withered oak. Behind it is a dark line of trees, two of which are more prominent than the rest. From the left foreground two men in a waggon with two horses, followed by a dog, drive through the water to the right. From the right bank cattle approach them.

Signed in full on the right at foot; panel, 22 inches by 29½ inches.

Engraved in 1781 by J. Schumann; engraved in aquatint by Harfinger.

Acquired for Dresden at the Leipzig Easter fair of 1743.

In the Dresden Gallery, 1908 catalogue, No. 1493.

456. **A WOODED LANDSCAPE WITH A POOL.** Sm. 197.—On the right is a pool with three swans. A man carrying a burden on his back goes along a road to the left, with a dog. Beyond him a man and a boy come forward. Beyond the pool is a high wooded hill, relieved against a cloudy sky. The figures have been inserted by a later hand.

Signed in full, and dated 1678; canvas, 24 inches by 30 inches.

Sale.—W. Beckford, Fonthill Abbey, 1823 (£134 : 8s., Emmerson).

In the collection of D. W. Acraman, Bristol, 1835 (Sm.).

Acquired for the Dublin gallery in London in 1873.

In the National Gallery of Ireland, Dublin, 1890 catalogue, No. 37.

457. **A WOOD SCENE WITH A POOL.**—A pool in shadow fills the foreground. To the left, beneath leafy trees on a bank, are two anglers. To the right in a wood is another sunlit pool connected with the first. Blue sky with clouds. Of the middle period. Precisely the same composition occurs in 464, but the figures are slightly different.

Canvas, 25 inches by 30 inches.

In the collection of Sir James Erskine of Torrie.

In the National Gallery of Scotland, Edinburgh, 1909 catalogue, No. 27; it was there in 1854 (Waagen, iii. 273).

458. **A Wooded Landscape.**—A stream flows through a ravine, the right bank of which is steep and rocky and overgrown with bushes. To the left is a great old oak. Behind it is an oak wood, in the shade of which is a shepherd with his flock. Farther to the left, in front of an oak wood, is a cornfield, past which a peasant and a woman are walking. In the foreground is a tree-stump. In the centre foreground is a shepherd with white stockings. To the right of him are two dogs, one white and the other a dark greyish-brown with white spots.

Signed with the monogram on the right at foot; canvas, 39 inches by 52 inches.

In the possession of the Paris dealer F. Kleinberger.

In the Elberfeld Town Museum.

459. **A VIEW IN A WOOD WITH A BRIDGE.**—Dark and mostly repainted, especially the sky.

Signed with the monogram in the centre at foot; panel, 23½ inches by 25½ inches.

In the collection of Prince von Salm, who also formerly owned the pendant.

In the Epinal Museum, 1880 catalogue, No. 116.

460. **A WOODED AND HILLY LANDSCAPE.** Sm. 167. —In a depression between two sand-hills is a stagnant pool. The sand-hills are covered with bushes and a few leafy trees which lead to a denser wood at the back. In the right foreground a fallen beech stem lies diagonally across the path. A woman, leading a boy, wades through the water, followed by a dog. Farther away on the road is a traveller.

Signed in full on the left at foot; canvas, 20½ inches by 23½ inches.

In the inventory of the estate of Johann Matthias de Neufville Gontard, 1794.

Acquired for Frankfort in 1817.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 270 (valued by Sm. in 1835 at £126).

461. **THE BANKS OF A LAKE IN A WOOD.**—In a wooded landscape lies a small lake, with a thick wood of high and leafy trees along its farther bank. By the reedy shore on the right a road leads between a clump of beeches and a solitary oak, under which three peasants rest. Two swans swim to the left. Light clouds in the sky. Formerly attributed to Dubois but bought as a Ruisdael, whose signature has since been found on the canvas.

Signed in full on the left at foot; canvas, 18½ inches by 22½ inches.

Acquired in Frankfort, in 1849, from Georg Finger des Raths.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 273.

462. **A WOODED LANDSCAPE ALONG A POOL.**—Very fine and strongly lighted.

About 7 inches by 8 inches.

In the collection of Sir Hickman Bacon, Bart., Gainsborough.

463. **A POOL IN A WOOD.**—To the left are two sportsmen, one in red and the other in blue. A dog chases two wild ducks. The paint is very thick.

Signed on the right with the monogram; panel, 11 inches by 33 inches.

In the collection of L. Favre, Geneva.

464. **A WOODY LANDSCAPE.** Sm. Suppl. 116.—A sluggish stream winds from the centre distance to the foreground, where it fills the whole width of the picture. The undulating bank forms on the right a sharp corner, at which are two men, one seated and the other standing. The seated man, who wears a grey hat, buff coat, and red breeches, is fishing. Behind them is a tree with scanty foliage. Beyond this, in the right middle distance, a woman carrying a basket on her head goes away to the back. Almost in the centre foreground three ducks swim to the left. The left bank rises gradually; it is densely covered with bushes and trees, among which a silver birch is prominent. The trees are reflected in the stream. Blue sky with clouds; sunlight. Precisely the same composition occurs in 457, but the figures are slightly different. Formerly ascribed to Hobbema.

Canvas, 21 inches by 25 inches.

In the collection of Archibald M'Lellan, Glasgow, 1842 (Sm.), and 1854 (Waagen, iii. 289); bought by the city of Glasgow in May 1856.

In the Glasgow Art Gallery, 1908 catalogue, No. 881 (old No. 422).

465. **A WOODED LANDSCAPE WITH A POOL IN A GLADE.**—To the right of the glade are trees, with a man. The picture reminds one of Hobbema.

Canvas, 14½ inches by 20½ inches.

In the collection of Earl Howe, Gopsall.

466. **A ROAD THROUGH A WOOD BY A STREAM.**—On the right is a tree-trunk peeled of its bark. The figures are ascribed, doubtless wrongly, to Asselijn. A very early work.

In the collection of Sir Audley Neeld, Grittleton House.

467. **A WOODED LANDSCAPE BY A POOL.**—The pool is in the centre. To the left are cottages; to the right is a road. Above to the right is a sunlit cloud. It appears to be a good picture, but is hung in a very dark place.

A small picture.

In the collection of Sir Audley Neeld, Grittleton House.

468. **A WOODED LANDSCAPE; EVENING.** Sm. 340.—On the right is a sedgy pool. Beyond is a cottage amid trees. To the left a rough road leads obliquely beside a hedge, in which are clumps of trees. On the road is a peasant.

Signed with the monogram; canvas, 11½ inches by 15 inches.

In the Commetter collection, Hamburg, 1835 (Sm.); given to the Kunsthalle.

In the Hamburg Kunsthalle, 1887 catalogue, No. 155.

469. **A QUIET WOODLAND SCENE.** Sm. 341.—On the right an oak grows on the bank of a sedgy pool, bordered by hills. To the left, at the foot of a fine oak, is a shepherd with sheep. Evening. Very similar in style to Vroom.

Signed with the monogram; panel, 8½ inches by 9½ inches.

In the Commetter collection, Hamburg, 1835 (Sm.); given to the Kunsthalle.

In the Hamburg Kunsthalle, 1887 catalogue, No. 156.

470. **DUCK-SHOOTING ON A WOODLAND POOL.**—In a woodland landscape fine oaks, beeches, and birches grow beside a pool filling the whole width of the foreground. To the left are dense masses of trees. To the right are scattered trees, through which is seen the hilly distance. A sportsman approaches to shoot ducks swimming on the pool.

Signed on the right at foot with a doubtful signature.

In the Hudtwalcker-Wesselhoeft collection, 1889 catalogue, pp. 17-18; bought for the Kunsthalle in 1889.

In the Hamburg Kunsthalle.

471. **A WOODED LANDSCAPE WITH A POOL IN FRONT.**—On a sandy road is a woman with a boy. On the water are a laden boat and a man rowing. Evening. A very early work with extremely dark shadows. The sun must be to the right, but its light is not visible except on the clouds and on some tree-trunks at the back.

Signed in full on the right at foot.

In the Hudtwalcker-Wesselhoeft collection, 1889 catalogue, pp. 17-18; bought for the Kunsthalle in 1889.

In the Hamburg Kunsthalle.

471*a*. **OUTSKIRTS OF A WOOD; EVENING.**—In front is a still pool, bordered on the right by a wood with autumn foliage. In the middle of the farther bank are four trees, reflected in the water. Beyond is sunlit country, with the outskirts of another wood in the distance. In the left foreground are sheep, with the shepherd standing behind them. In the left distance, above the tree-tops, are ranges of blue hills. Blue sky, with clouds touched by the golden light of the setting sun.

Signed in full in the right centre at foot; canvas, 14 inches by 18½ inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 290.
In the Mestern collection, Hamburg, 1874 catalogue, No. 12.
In the Weber collection, Hamburg, 1907 catalogue, No. 296 (old No. 249).

472. **A BEECH WOOD WITH A VISTA.**—In front is a placid pool. To the right is a little ruin. On a path are a lady and gentleman; near them is a woman in a red jacket. A storm is coming on.

Signed in full on the right at foot; canvas, 21½ inches by 26½ inches.

In the Hanover Provincial Museum, 1891 catalogue, No. 476.

473. **A WOODED RIVER LANDSCAPE.**—To the left on a low bank are great trees whose leafy branches hang down into a stream. On the water are two peasants in a boat; one rows, the other stands up. On the right is a low wooded hill. In front is a high tree with yellow autumn foliage. A blue sky with white clouds.

Signed on the left with the monogram; panel, 13 inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 136.
Sale.—Massey Mainwaring, London, March 16, 1907, No. 25 (£273, Agnew).
In the possession of the Paris dealer F. Kleinberger.
In the collection of Arthur Maier, Karlsbad.

474. **WILD-DUCK SHOOTING.**—A pool surrounded by trees fills the whole foreground and stretches away into the centre distance. In the right foreground is a boat. A sportsman in red, standing up in the boat in profile to the left, aims at ducks flying to the left across the pool. At the right end of the boat sits a woman, holding a handkerchief to her face with her right hand. In the bow is a dog ready to jump.

Signed on the boat with the monogram; canvas, 15 inches by 17½ inches.

Engraved in outline by Muxel in the Leuchtenberg Gallery.
In the Leuchtenberg collection, St. Petersburg, 1886 catalogue, No. 128.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 38.
Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 168 (6700 francs).
In the possession of the Paris dealer F. Kleinberger.
In the collection of Arthur Maier, Karlsbad.

475. **A WOOD WITH A POOL.**—On the pool in the left foreground are four ducks; on the right two storks stand in the water near some broken branches. Beyond is a woodland path with travellers. All round is a dense dark wood. Storm-clouds in the sky. The birds, according to the catalogue, are by Wijntrack, but this does not seem very probable; it is more likely that they were inserted at a much later date.

Panel, 22 inches by 28 inches.

In the Karlsruhe Museum, 1894 catalogue, No. 335.

476. **A LITTLE STREAM IN A WOOD.**—The stream fills the foreground and broadens out towards the distance. The banks are lined with trees and bushes. Two men load a boat near the bank. On a hill in the distance are the ruins of a castle. On the horizon is a range of hills. Cloudy sky.

Signed with the monogram; 27 inches by 20 inches.

In the Chanenko collection, Kieff, 1899 catalogue, No. 307.

477. **A WOODLAND SCENE WITH A STILL POOL.**—In the centre of the middle distance is a clump of thirteen trees. In front is a still pool, with bushes and small trees on the bank to the left. A winding road leads from the right foreground to a cottage in the middle distance. Along the road comes a shepherd with sheep; beyond are two figures. Between the trees and to the left and right of them is a plain with a cornfield to the left.

Signed in full; canvas, 20 inches by 26 inches.

Purchased in 1760.
In the Copenhagen Museum, 1904 catalogue, No. 300.

478. **A WOODLAND SCENE WITH A STILL POOL.**—In the left foreground is a still pool overgrown with reeds, on which are three ducks. On the bank in the right middle distance are tall trees. Other trees and willows are near them to the right and beyond. Under the trees a man stands leaning on a stick. On the bank to the left are bushes. In the centre and on the extreme left is a view of a plain. Cloudy sky.

Signed with the monogram; panel, 13½ inches by 14 inches.

Acquired in 1744 from the Wahls collection.
In the Copenhagen Museum, 1904 catalogue, No. 301.

479. **LANDSCAPE WITH A HUNT.**—On the right are rocks; on the left is a waterfall. The figures may be by Lingelbach or, perhaps, by A. van de Velde.

Signed with the monogram; panel, 14½ inches by 14 inches.

Exhibited at Leipzig, 1889, No. 205.
In the collection of Rudolf Brockhaus, Leipzig.

480. **A POOL AT THE EDGE OF A WOOD; WITH TWO ANGLERS.**—On the left is a thick wood. In the centre is a pool, near which are two anglers and a dog. On the right, amid trees, is a ruined castle. Beyond the pool is a view of open country. Morning.

Signed in full on the right at foot, and dated 1648; panel, 20½ inches by 27 inches.

Exhibited at Leipzig, 1889, No. 199.
Bought in 1887 from the Paris dealer C. Sedelmeyer.
In the collection of the late Alfred Thieme, Leipzig, 1900 catalogue, No. 69.

481. **FOREST SCENE.** Sm. Suppl. 64.—In an oak wood is a shallow pool filling the foreground and the centre of the middle distance. The water reflects the trees on the right. In the right foreground is a leafless birch; at its foot another birch, which has been felled, lies partly in the water. On the left bank, near great oaks, are two sportsmen, who have sent their dogs across the water into the wood on the right. The figures are very small.

Canvas, 42 inches by 56 inches.

Bought in 1842, privately, by Sm., who sold it in 1843 to Sir Robert Peel, Bart.

In the collection of Sir Robert Peel, Bart.; purchased as a whole in 1871 for the National Gallery.

In the National Gallery, London, 1906 catalogue, No. 854.

482. **A FOREST WITH A POOL.**—A pool fills most of the foreground and the right half of the middle distance. In the centre is a clump of great oaks with many mighty branches that are dead. Beyond is a sportsman with two dogs. To the left near the clump, at the edge of the picture, is a willow. In the right foreground is a tree-stump; the tree lies to the left, partly in the water, with water-lilies in front. In the right middle distance, beyond the pool, is a wood, with cows and sheep at the edge of it. The sportsman and dogs are probably by another hand, but the sheep and cattle are by Ruisdael himself.

Canvas, 30½ inches by 38½ inches.

Exhibited at the Guildhall Art Gallery, London, 1903, No. 134.

In the Le Brun collection.

In the Leuchtenberg collection, St. Petersburg, 1886 catalogue, No. 136.

In the collection of George Salting, London; bequeathed to the National Gallery, London, 1909, but not among the pictures selected by the Trustees.

In the collection of Lady Binning, Mellerstain House, Kelso.

483. **A WOOD WITH A RIVER.** Sm. 203.—A river fills the whole width of the foreground, where many small stones are seen above the water. The well-wooded bank runs from the left foreground to the right background. In front is a tree-stump. Farther back is a large oak, behind which to the right is another tree-stump, with the trunk lying in front, partly in the water. In the middle distance the bank is steeper and the wood has more undergrowth. On the extreme right, at the edge of the picture, is a narrow vista. In the left foreground of the wood a shepherd drives his sheep forward. In the middle distance two fishermen stand in the water, drawing their nets. An excellent picture (Sm.).

Canvas, 18½ inches by 24 inches.

A painting made from precisely the same standpoint, attributed to Hobbema, was in the sale :—Huybrechts, Antwerp, May 12, 1902. It is Hobbema (111).

Engraved by J. H. Wright in the Stafford Gallery, No. 119.

Sale.—C. Birch, London, June 14, 1828 (£34 : 14s., Marquess of Stafford).

In the collection of Lord Francis Egerton, London, 1835 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 247.

484. **THE MARKET-CART; A FORD IN A WOOD NEAR A VILLAGE.** Sm. 317.—From the centre foreground a broad winding road leads to the left distance towards a village whose church tower rises above the distant trees. In the middle distance the road crosses diagonally a shallow stream. At the ford two horsemen halt; one, in profile to the right, waters his horse, while the other is behind him to the right, facing the spectator. On the nearer bank a laden waggon with a peasant, a woman, and a child, drawn by a horse, goes away. On the road, nearest the front, a peasant, carrying a bundle on his back, approaches.

To the right of him, at the roadside, a woman sits with a child on her lap, conversing with a man who stands before her; he has dismounted from his horse, which stands with its head turned away, and is tightening the girths. To the left of the road are two beggars. In the left foreground are large trees, with broken tree-trunks on the ground in front. The catalogue says that the landscape is by Hobbema and the figures by Ph. Wouwerman, but adds that the landscape is more likely to be the work of Ruisdael, to whom Sm. assigned it in his catalogue. The figures are by Lingelbach. "This excellent picture is painted with the sparkling touch and freshness of tone of Hobbema, to whom it has been attributed" (Sm.). [Pendant to Hobbema, 164.]

Canvas, 24 inches by 32 inches.

In the collection of Lord Francis Egerton, London, 1835 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 257.

485. **A WOODED LANDSCAPE WITH A POOL.**—The pool, overgrown with reeds and water-lilies, fills almost the whole foreground, except for a strip of dry land to the right. On the left lies a tree-trunk, with the pool in front. Beyond are a wood and scattered trees towards the centre of the middle distance, where sheep graze. In the centre is sunlit sand, with a cornfield to the right. Beyond the field a woman sits with her back to the spectator, conversing with a shepherd who stands in front of her. In the distance to right and left between the trees is seen a wooded plain.

Signed in full on the right at foot; a broad picture.

Described from a half-tone print.

In a private collection in London.

486. **A WOODED PLAIN WITH A RIVER.** Sm. 199.—A river winds through the wood. On the banks are high trees. To the left a flock of sheep graze. On the right, under the trees, are two men. In the distance are a church and a village.

Signed on the left with the monogram; canvas, 24 inches by 30 inches.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 147; it was there in 1835 (Sm.).

487. **A WOOD WITH A WATERFALL IN FRONT.**—On the farther bank are an oak and other trees, amid which is a cottage. Near the oak a man holds a rearing pony. Beyond, a sportsman fires.

Signed in full on the right; canvas on panel, 20 inches by 23 inches.

Exhibited at the Burlington Fine Arts Club, London, 1900, No. 34.

In the collection of the late F. Fleischmann, London.

488. **LANDSCAPE WITH A GLADE OF TREES.**—Through a quiet wooded landscape a clear stream flows gently to the front. On the right a road leads through a wood to the bank of the stream. On the road a man in red stands conversing with another man who is seated. At the roadside are a young oak and a tree-stump. Over the water hang old polled oaks. Farther away a man drives two cows along

the bank. Beyond is a wooded and hilly country, with blue hills in the distance. In the blue sky are soft white clouds with delicate grey shadows.

Signed with the monogram ; canvas, 42 inches by 50 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 76.
Sale.—Rhôné, Paris, 1846 (Loyd).
In the collection of Jones Loyd, Lord Overstone, London.
In the collection of Lady Wantage, London, 1905 catalogue, No. 201.

489. **A WOODLAND SCENE.**—On the left a road leads through a wood to a rough wooden bridge in front. On the bridge is a woman carrying a bundle on her head and leading a boy. A tree-stump is seen amid dense undergrowth on a hill sloping down to a pool which is in strong sunlight. On the right bank are trees, sharply relieved against the clear sky.

Signed with the monogram ; canvas, 19½ inches by 25 inches.

In the collection of Edward Gray, Harringay House, Hornsey.
Sale.—Gray, London, 1838 (Loyd).
In the collection of Jones Loyd, Lord Overstone, London.
In the collection of Lady Wantage, London, 1905 catalogue, No. 203.

490. **A Forest Scene with Sheep.** Sm. 279.—A clump of trees stands near a pool or stream. Near it is a woman holding a child by the hand. In the corner to the right a peasant drives sheep to the water. In the left foreground is a tree-stump, near rocks. Between the trees is seen the sun.

Canvas, 45 inches by 50 inches.

Sale.—(Probably) "Landscape with Sheep," London, 1750 (£7 : 10s., Dr. Chauncey)—according to the Longford catalogue.
Mentioned in the Longford catalogue of about 1760.
In the collection of the Earl of Radnor, Longford Castle, 1909 catalogue, No. 65.

491. **A WOOD WITH WATER IN FRONT.**—Cloudy sky.

Panel, 11½ inches by 10 inches.

In the Lyons Museum, 1903 catalogue, No. 170 ; bought in 1838.

491*a*. **A WOOD WITH A RIVER.**—In front is a road with a broad cart-rut. In the right middle distance are figures, among them a man in red.

In the collection of the Duke of Alba, Madrid.

492. **THE ENTRANCE TO A WOOD.**—In the left foreground is a clump of three trees ; to the right a road leads into an oak wood. On the road a man and a woman in red come forward, and another man goes away. Through a glade in the middle distance is seen a stream, with a wood in the distance. Cloudy sky ; twilight.

Signed in full in the left centre ; canvas, 42 inches by 51 inches.

Bought at a Paris sale about the year 1884.
In the collection of J. Koechlin, Münster, bequeathed to Mühlhausen in 1884.
In the Mühlhausen Museum, 1907 catalogue, No. 59.

493. **A WOODLAND SCENE; A STORM COMING ON.**—In a dark wood in the centre of the middle distance is a strongly lighted patch of sand with a road. A man walks away; nearer the front a shepherd drives sheep forward through a stream. In the right middle distance is a cottage, almost hidden amid trees. Dark and stormy sky.

Signed on the left at foot with the monogram; canvas, 22 inches by 26½ inches.

Sale.—(Probably) Maximilian I., King of Bavaria, Munich, December 5, 1826, No. 80—but described as on panel, 20½ inches by 24 inches.

Transferred in 1835 from the King of Bavaria's private collection to the State.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 545.

494. **A WOOD WITH A MARSHY POOL.** Sm. 297 and 336.—In the left foreground is a marshy pool, beyond which are oaks, the largest of which hangs over the water. Behind to the right is a small sandy glade, the centre of which is in full sunlight. Beyond is a dense wood enclosed by a paling. On the right is a view of a plain, with a tree-stump in front. In the middle distance two sportsmen come from the right; one blows his horn as their three dogs hunt a hare. The figures are by Ruisdael himself.

Signed with the monogram on the right at foot; canvas, 24 inches by 28½ inches.

Lithographed by K. Auer.

In the Zweibrücken gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 546; it was there in 1835 (Sm.).

495. **A WOOD WITH A MARSHY POOL.** Sm. 334.—To the left is a marshy pool, with water-lilies and ducks. On the bank in the centre is a fine sunlit oak. On a slope to the right is an oak with a big forked trunk. To the right in front lies a felled beech stem. Beyond is a dense oak wood, with a narrow vista to the left. In the middle distance a shepherd and sheep are dimly seen. In the extreme right foreground is a traveller with a bundle on his back.

Signed with a dim monogram on the right at foot; canvas, 24 inches by 38½ inches.

Lithographed by J. A. Sedlmayr.

In the Zweibrücken gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 548; it was there in 1835 (Sm.).

496. **THE TWO OAKS.**—On the left is a small lake; two men are in a boat. Save for a small open place on the left, the lake is entirely enclosed by a wood in which two great oaks are prominent on the right. Under the oaks sits a shepherd watching sheep. More sheep are on the bank. In the centre foreground a man with a basket on his back, leading a boy by the right hand, walks to the right. [Probably identical with 531.]

Signed in full in the centre, and dated 1649; panel, 19 inches by 24 inches.

Engraved by Weisbrod and Le Bas, 1773.
In the collection of the Duc de Praslin, 1773.
Given by De Saint-Beaussant in 1845 to Nancy.
In the Nancy Museum, 1897 catalogue, No. 281.

497. **A WOOD WITH A POOL.**—A pool is in the centre of the middle distance. In the right background is a narrow strip of sea. In front and in the middle distance, to right and left, are great trees and dense undergrowth. In the extreme left foreground lie two tree-trunks. Painted about 1648-49, and very well preserved. Here and there the panel is visible under the thin paint.

Panel, 28 inches by 39½ inches.

Exhibited at Vienna, 1873, No. 52.
Successively in the collections of Festetits, Gsell, Alex. Posonyi, and Gottfried von Preyer, Vienna.
In the collection of W. A. Clark, New York.

498. **THE GNARLED OAK.**—In the foreground is a pool, with two swans and four young on the right. To the left are dense oak woods in hilly country. To the right is open country with distant hills. In the centre is a great gnarled oak, the right side of which is in strong sunlight. On the left a man and a boy come down a woodland path. Dark clouds in a blue sky.

Signed in full on the left; canvas, 20 inches by 25 inches (the Hudson-Fulton catalogue says, 8 inches by 10 inches).

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 115.
In the collection of the Rev. Mr. Heath, vicar of Enfield, 1857 (Waagen, Suppl. 318).
In the collection of Maurice Kann, Paris.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1900, No. 37.
In the collection of Robert W. de Forest, New York.

498*a*. **WOODS.**—On the left is the stump of a white birch; the stem has fallen into a little pool in front, on the bank of which are bushes. In the middle distance is a wood, sloping from left to right. A path winds from the right foreground over a rough wooden bridge into the wood to the left; on the path are a man and a boy. Dark cloudy sky. A dark picture of the late period.

Signed with the monogram on the right at foot; canvas, 25½ inches by 28 inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 113.
In the collection of Gottfried von Preyer, Vienna.
In the collection of W. A. Clark, New York; at present exhibited in the Corcoran Gallery, Washington.

499. **THE FOREST.** Sm. 9.—A road leads away from the centre

foreground. In the middle distance it is flooded, and three cows and a goat stand in the water. At either side are tall trees. On the road in front a woman sits with feet crossed on an ass, and converses with a shepherd, wearing a broad-brimmed felt hat and a cloak, who stands to the right looking at her, with his left hand on his breast. Behind him stands an ox, turned to the right; on the left a dog runs forward. In the extreme left foreground a traveller sits by the roadside adjusting his boots and stockings; his pack and stick lie to the left. On the left side of the road is a great withered beech; on the extreme right is the stump of a large broken tree. In the wood to the left a traveller goes away up a hill. The figures are by N. Berchem. Clearly it was not only in the early period that he painted figures for Ruisdael's landscapes, for this picture is certainly not earlier than 1660. [Compare 1063.]

Signed in full; canvas, 68 inches by 77½ inches.

Engraved by Geissler in the *Musée Français*.

In the Louvre, Paris, 1903 catalogue, No. 2557; it was there in 1816 (when it was valued by the experts at 40,000 francs).

500. **THE ENTRANCE TO A WOOD.**—In front to the right lies a white tree-trunk; two woodcutters chop off the branches. Behind to the left are lofty oaks. In the right foreground are bushes, with trees behind. In the centre is a road. In the distance is a pool; beyond it is a village with a church, and a background of hills. Cloudy sky. The figures are by Ruisdael himself. The picture dates from the beginning of his last period. [Compare 1063.]

Signed in full on the right; canvas, 22 inches by 25 inches.

Bequeathed to the Louvre in 1892 by Léon Moreaux.

In the Louvre, Paris, 1903 catalogue, No. 2561*a*.

501. **A WOOD WITH WATER.**—In the middle distance is a hill with oaks; a great oak in the centre is especially prominent. Through the wood to the left runs a road, which is sunlit in front. On the road farther back is a small figure; nearer the front is a seated man. The road leads to the right foreground. On both sides of the road, in the left foreground and farther back on the right, are placid pools. On the left bank are bushes. Beyond the farther pool a woman walks towards the left foreground. On the right is a view of hills.

In the collection of Baron Arthur de Rothschild, who bequeathed it to the Louvre.

In the Louvre, Paris; not yet catalogued.

502. **A LANDSCAPE.**—On the left a road leads past a cottage to a hill. A man in a waggon gives an alms to a beggar. A little girl runs after the waggon. Two boys turn somersaults in front. In the right foreground is a pool under trees.

Signed on the left with the monogram; panel, 14 inches by 16½ inches.

In the Louvre, Paris, 1874 catalogue, No. 475; not in the new catalogue.

502*a*. **A WOODED AND HILLY LANDSCAPE WITH**

A POOL.—In the left foreground is a pool; two men, one in red and the other in blue, draw a net. Beyond is rising ground, through which the water winds along. By the water to the left is a great bush. In the right centre of the middle distance a large oak stands on a slope, the left side of which is in sunlight. On the right, in the shadow of the trees, sits a shepherd, where sheep are scattered over the same. On the road to the left a man with two cows disappears behind the hills. Tall oaks close the view.

Signed in full on the right at foot; canvas, 27 inches by 31 inches.

In the collection of Lady Stanley Errington.
In the possession of the London dealers Dowdeswell.
In the possession of the Paris dealer Th. Bonjean.

503. **LANDSCAPE; THE EDGE OF A WOOD.**—A waterfall comes from a wood. Rocks, on one of which are two figures, while on another are two cows.

Signed on the right; canvas, 16 inches by 18 inches.

In the possession of the Paris dealer F. Kleinberger.
In the collection of Max Flersheim, Paris, since 1908.

504. **A HILLY AND WOODED LANDSCAPE WITH A RIVER.** Sm. 130, and Suppl. 49.—On the right is a rugged hill, densely wooded. A river, flowing between steep banks, fills the whole width of the middle distance. A shepherd drives his flock to the road across a wooden bridge over the river. On the bank is an elder tree in blossom. "An excellent example of the master" (Sm.).

Canvas, 17½ inches by 21 inches.

In the possession of Peacock, London, 1835 (Sm.).
In the collection of Edmund Higginson, Saltmarsh Castle, 1842, No. 81.
Sales.—E. Higginson, London, June 4, 1846 (£262 : 10s., Norton for R. Clowston).
London, 1858 (£149 : 2s.); noted by Sm. in his own copy of his catalogue.
Thirion, Paris, June 1907.
In the possession of the Paris dealer F. Kleinberger.
In the collection of S. de Jonge, Paris.

505. **A WOOD NEAR A RIVER.**—An oak wood in a wild and romantic scene fills the left half of the picture. The middle distance is in full sunlight. At the right edge of the wood the sky is seen between the trees; bushes close the view in the centre. From the wood a little cascade falls into a placid pool, with water-lilies, which fills the right side. The water flows from the distance, where the big round tower of a ruin, standing amid bushes, closes the view. Beyond are hills. On the right bank in the middle distance are trees. In the left foreground is a tree-trunk; in the centre is a tree-stump. On the bank to the left are sheep; in the right middle distance are two figures. Cloudy sky.

Canvas, 30 inches by 38½ inches.

Engraved by Greux, Desbrosses, and Boulard.
In the collection of Max Kann.

Sales.—Mrs. Brooks, Paris, April 16, 1877.
Baron de Beurnonville, Paris, May 9, 1881, No. 445.
In the collection of Prince Liechtenstein, Vienna.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 179.
In the collection of the late Maurice Kann, Paris.
Sale.—Maurice Kann, Paris, June 9, 1911.

506. **A POOL IN A WOOD.**—The pool fills the whole width of the foreground and stretches away into the distance. On both sides are dense woods. The trees on the right are partly illumined by the sun's rays breaking through clouds. Almost exactly in the centre foreground a massive old oak, with the top broken off and only a few leafy branches, stands on a narrow tongue of land projecting from the left into the still water. The oak stands out dark against the lighter trees behind. On the water to the left, beyond the oak, are three swans. Farther left, in shadow, are two anglers on a projecting bank.

Signed in full; canvas, 24 inches by 29½ inches.

Exhibited at Marseilles, 1879.
In the collection of the Duc de Praslin, Paris—according to Sedelmeyer's catalogue.
In the collections, successively, of Bec and Madame Autran of Marseilles, and Douglas Fitch of Paris.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 40.
In the collection of the late Adolphe Schloss, Paris.

507. **COWS FORDING A STREAM.**—The cows are in the background of a wooded river landscape. In front a man is clearing tree-trunks from a low weir. Five other figures are in front, and two more at the back. Cloudy sky.

Signed in full in the water to the right; canvas, 16 inches by 25 inches.

Engraved by Le Bas.
In the collection of St. Priest, 1771.
In the collection of Charles Heusch, 1835 catalogue, No. 25.
In the collection of F. Heusch, London, 1854 (Waagen, ii. 255).
In the collection of Lord Penrhyn, Penrhyn Castle.

507*a*. **A WOODED LANDSCAPE WITH A STREAM.**—Sheep grazing, with a shepherd. A sunlit cornfield in the distance. A very early work.

Signed with the monogram on the right at foot; canvas, 39 inches by 48½ inches.

Sale.—D. MacIntosh, London, 1857 (£210, Fitzwilliam).
In the collection of G. C. W. Fitzwilliam, Milton Hall, Peterborough.

508. **A POOL IN A WOOD.** Sm. 306.—A stagnant pool, overgrown with flowering water-lilies and other plants, extends from the centre of the distance to the foreground. On either side are beeches and oaks, reflected in the water. In the right foreground is a great withered oak; in front of it lies a felled beech, with the left end in the water. On

the left three ducks fly into the bushes at the approach of a man who is seen in the distance. A genuine and very fine picture, but almost all the green has faded from the foliage.

Signed in full on the left at foot; canvas, 29 inches by 39½ inches.

Acquired by the Empress Catherine II. of Russia.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1136; it was there in 1835 (Sm., who valued it at £450).

509. **A ROAD AT THE EDGE OF A WOOD WITH A POOL.**—On a sandhill to the right is a tree. On the left, amid low bushes, is a pool. In the centre is an uphill road. On the roadside sits a beggar, barefooted and with cap in hand; he begs an alms of a sportsman with two dogs. Genuine but very dark. The figures are by another hand, and may not even be contemporary with Ruisdael.

Canvas, 20½ inches by 27 inches.

In the Baudouin collection.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1137.

510. **A RIVER IN A WOOD.** Sm. 304.—In the right foreground is a half-withered tree, stripped of its foliage by the storms. Another tree, with its roots in the air, lies near. In the middle distance are bushes and an oak wood, from which a road leads to the river. On the road a man converses with two women, one of whom is seated. On the left bank of the river are three old oaks. A genuine picture of the very dark and late period. Undoubtedly it has darkened much through lapse of time, but the costumes also point to a very late period, and the figures have been painted in either by Ruisdael himself or by a later hand in Ruisdael's manner.

Signed in full on the left at foot; canvas, 41½ inches by 51 inches.

Engraved by P. E. Moitte and P. E. Morelli, 1750.

Then in the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1138; it was there in 1835 (Sm., who valued it at £350).

511. **A ROAD BY A POOL.** Sm. 310.—On the bank of a pool to the right are three beeches. A road leads away to the distance. A traveller stands conversing with a seated man. To the left, on the other side of the pool, are trees and bushes. A decayed willow lies in the water in front. In the distance sheep graze in a pasture. The figures are by Ruisdael himself. Of the good middle period.

Signed with the monogram in the right-hand bottom corner; canvas, 19½ inches by 26 inches.

Acquired by the Empress Catherine II. of Russia.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1141; it was there in 1835 (Sm., who valued it at £120).

512. **A SPORTSMAN SHOOTING DUCKS.**—In a wood a river flows diagonally across the foreground and thence to the right back ground, where its banks are covered with bushes and young trees. O amid scattered trees, are two sportsmen; one of them, follow

by a dog, shoots at two ducks swimming to the left. A traveller, carrying a stick on his shoulder and a sack on his back, goes along a footpath through a wood to the left. A piece of canvas, about 8 inches wide, has been added at the foot of the original canvas.

Signed with traces of a monogram on the right at foot; canvas, 26 inches by 31 inches.

In the collection of Count Brühl.
In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1146.

513. **A WOOD WITH A MARSH.**—Evening.
A small picture.

In the Jussupoff collection, St. Petersburg.

514. **A WOODED LANDSCAPE WITH A BRIDGE.**—In the centre is a wood on a hill, from which a sunlit road leads over a wooden bridge to the left foreground. A woman, carrying a bundle on her head and leading a boy by the left hand, comes along the road. On the bridge is a man with a stick. On a rock in the left foreground is a leafless tree. To the left is a view of the distance.

Signed with the monogram on the left at foot; canvas, 41½ inches by 50½ inches.

Sale.—H. Th. Höch, Munich, September 19, 1892, No. 183.
In the collection of Robert von Mendelssohn, Berlin.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1897, No. 36.
In the collection of the late W. L. Elkins, Philadelphia, 1908 catalogue, No. 123.

515. **LANDSCAPE IN STORMY WEATHER.** Sm. Suppl. 89.—On the right is a rugged hill covered with masses of trees. On the slope of a hill in the centre are a wood and a fenced shrubbery, near which is an old oak that has lost its branches. In the right foreground is a pool, with a bare landscape beyond. By a road to the left is a peeled willow. In the right background is a flock of sheep. Two horsemen, a woman standing near, and a cow grazing in a fenced pasture. A stormy sky. The figures are by Fragonard.

Signed in full on the right at foot; canvas, 26 inches by 31 inches.

In the collection of Baron Delessert, Paris, 1842 (Sm.).
Sale.—Baron Delessert, Paris, March 15, 1869, No. 79 (5000 francs).
In the collection of John G. Johnson, Philadelphia.

516. **A WOOD WITH A QUIET STREAM.**—In the centre foreground is a sandhill, partly overgrown. In front and to the right is a stream, with a sunlit sandy bank in the right middle distance. Beyond is a dense wood, filling the whole width of the picture except for a strip on the left. In the centre three great trees with sunlit stems are prominent. On the left is a solitary tree; through the branches is seen the sky. In the left foreground is a tree-stump.

Signed with the monogram on the right at foot; canvas, 23½ inches by 32½ inches.

In the Nostitz inventory of 1765.
In the Nostitz collection, Prague, 1906 catalogue, No. 188 (old No. 160).

517. **A WOOD WITH A POOL.**—In front is a pool. From the left distance a winding road leads to the pool. A woman sits in a two-wheeled cart, drawn by a grey horse. On the left a horseman waters his horse. There are other figures and animals, with cows in the water. In the distance is a bluish plain. A very early work, much in the style or Hobbema.

Canvas, 21½ inches by 26 inches.

Probably in the collection of Queen Louisa Ulrica of Sweden.
In the National Museum, Stockholm, 1900 catalogue, No. 616.

518. **A River in a Wooded and Hilly Landscape.**—A wooden bridge crosses the river. The picture at first produces a favourable impression, but seems to have been repainted. The surface cracks are suspicious.

In the Warsaw Museum, 1901 catalogue, No. 83.

519. **HORSEMEN FORDING A STREAM.**—On the right are horsemen. The leading man on the left, in a red coat and a grey hat with broad flapping brim, leads a pack-horse by the bridle across a ford. On the bank to the left is a great oak with brown foliage. Beyond the man is a young tree where dense foliage hangs over the water. Both banks are lined with masses of foliage. Above the low bushes in the centre rises a hill. The sunlight falls on the water in front of the oak. Blue sky with heavy grey clouds. The attribution to Ruisdael, according to the catalogue, is doubtful.

Canvas, 23½ inches by 30 inches.

In the collection of the Duke of Portland, Welbeck Abbey, 1894 catalogue, No. 136; it was there in 1857 (Waagen, Suppl. 513).

520. **A WOODED LANDSCAPE.**—The road is flooded in the right foreground. On the left is a wood. On the right a shady road leads away; a man and a boy walk off along the road. To the right are trees. In the middle is a sunlit glade, in which a man and a woman walk to the left. Beyond, the wood closes the view. An early work.

Signed with the monogram on the right at foot; panel, 9 inches by 12 inches.

In the Von Reith collection, from which it was bought in 1811.
In the Imperial Gallery, Vienna, 1907 catalogue, No. 1336.

521. **A WOOD WITH A FLOODED ROAD.** Sm. 226.—A wood of lofty oaks and beeches, through which is seen the distance, fills more than the right half of the middle distance; on the left is a dense mass of trees and bushes. From the centre a road with deep ruts comes to the left foreground, making a sharp bend in the middle distance. Beyond the bend, a man and a woman come forward. Nearer the front a man sits at the roadside to the right, with a bundle beside him. In front the road is flooded. At the left side is a tree-stump. The figures are by

Ruisdael himself. "A truly fine work of the master" (Sm.). [Compare 898, a similar composition.]

Signed in full on the right at foot; canvas, 56 inches by 72 inches.

In the possession of the Vienna dealer Arteria, who sold it to the gallery in 1806.

In the Imperial Gallery, Vienna, 1907 catalogue, No. 1337 (Sm. valued it in 1835 at £735).

522. **AN OAK WOOD WITH A STAGNANT POOL.**—In the right foreground is a meadow. On the road to the left a shepherd drives sheep forward. An early work. The sheep have been painted in by a later hand.

Panel, 25 inches by 30 inches.

In the collection of Count Lamberg, who presented it to the Academy in 1821.

In the Academy of Fine Arts, Vienna, 1900 catalogue, No. 877.

523. **A WOOD WITH A POOL IN FRONT.**—Two birds fly away over the pool. To right and left are young oaks, with bushes and ash trees. In a glade in the middle distance is a shepherd with sheep. In the distance are wooded hills.

Signed with the monogram on the right at foot; canvas, 20 inches by 26½ inches.

In the collection of Count Lamberg, who presented it to the Academy in 1821.

In the Academy of Fine Arts, Vienna, 1900 catalogue, No. 881.

524. **A MARSH IN AN OAK WOOD.**—Evening. The water extends from the right distance, where it reflects the light, to the left foreground, where it spreads over the whole width of the picture. On the right the ground rises like a side-scene on a stage; on the slope stand two oaks, whose stems project diagonally to the left into the picture. In the water, in the centre foreground are two beech stems; the left-hand stem is broken near the base. Beyond, on the farther bank, is a thick bed of reeds. A very good picture.

In the collection of Count Czernin von Chudenitz, Vienna, No. 127.

525. **A WOODED LANDSCAPE WITH A BRIDGE.**—The bridge is in the centre, with water to right and left. The figures include a man on a bay horse, a man in red on a grey horse, and a man in yellow; farther away are an angler and a sportsman. To the left is a sunlit spot. A fine sky. A very early work.

In the collection of the late Baron Albert von Rothschild, Vienna.

526. **TWO COWS DRINKING AT THE EDGE OF A WOOD.**—In a stagnant pool, stretching across the foreground, two cows stand on the right near the bank. One is seen from the left, in a three-quarter back view; the other to the right stands in profile to the left, drinking. To the right and farther back the herdsman sits on the bank at the foot of a tree which is reflected in the water. On the bank in the

right foreground lies a tree-trunk. Beyond is a cornfield; farther back, amid trees, rises the steeple of a village church. The figures, which are strongly relieved against the landscape, are by A. van de Velde. The picture dates from about 1660.

Signed in full in the right at foot; canvas, 19½ inches by 26 inches.

In the Schönborn collection, Vienna, 1896 catalogue, No. 73.

526*a*. **A Wooded Landscape.**—In front, before a ruined wall, a man stands angling in a little pool.

Canvas, 16½ inches by 19½ inches.

Sale.—Amsterdam, October 4, 1769, No. 43 (26 florins, De Winter).

527. **Cows standing in the Water.**—A ruin to the left. Farther away a boat with peasants. A herdsman with cattle in a wood. Vigorous and artistic.

Dated 1658; panel, 19½ inches by 42 inches.

Sale.—H. Aarentz, Amsterdam, April 11, 1770, No. 69 (44 florins, Yver).

527*a*. **A Woodland Scene.**—In front is a small stream. A man with a bundle on his back and a boy. In the middle distance is a shepherd with sheep.

Panel, 19 inches by 23½ inches.

Sale.—F. I. de Dufresne, Amsterdam, August 22, 1770, No. 291.

527*b*. **A Wood with a River.**—A little boat with peasants. Very light and natural.

Canvas on panel, 23½ inches by 32 inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 160.

527*c*. **A Sportsman shooting Ducks.**—In the foreground of a wooded landscape.

Sale.—J. M. Cok, Amsterdam, December 16, 1771, No. 164 (15 florins 10).

527*d*. **A Wood with a Little Pool.**—On the right, near part of a ruined wall, two anglers stand fishing.

Canvas, 16 inches by 18 inches.

Sale.—Amsterdam, January 20, 1772, No. 24 (42 florins, Fouquet).

527*da*. **A Wooded Landscape with a Pool.**

Panel, 13 inches by 10 inches.

Sale.—The Hague, May 25, 1772, No. 164 (21 florins, Van den Burgh).

527*e*. **A Wooded Landscape with a Little Pool.**

Panel, 21 inches by 25½ inches.

Sale.—Amsterdam, April 27, 1774, No. 175.

527*f*. **A Hilly and Wooded Landscape.** Sm. 10.—In front is a shallow stream. Twelve sheep are crossing. A shepherd and another man stand on the bank.

Engraved by Le Bas, 1774.

Then in the collection of the Duc de la Rochefoucauld.

527*g*. **A Wood with a Little Stream.**—Two anglers. Swans on the water. Through the trees is seen an old castle. The figures are by Lingelbach.

Canvas, 39 inches by 46 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 187 (14 florins 50, Wubbels).

527*h*. **View of a Wood.**—A river in front. Figures.

Panel, 16½ inches by 22½ inches.

Sales.—Amsterdam, June 5, 1765, No. 48 (10 florins 10, Ketelaar).
Huybert Ketelaar, Amsterdam, June 19, 1776, No. 198 (30 florins 50, Wubbels).

527*i*. **View of a Wood.**—A little pool.

Panel, 11½ inches by 12½ inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 200 (13 florins 25, Van den Bogaerde).

527*j* and *k*. **Two Views of Woods.**—With little pools.

Panel, 9½ inches by 12½ inches, each.

Sale.—Hubert Ketelaar, Amsterdam, June 19, 1776, No. 201 (49 florins 50, Wubbels).

528. **A Wooded Landscape with a Stagnant Pool.**—The pool is to the left. Travellers.

Canvas, 16 inches by 20 inches.

Sales.—(Probably) The Hague, May 25, 1772, No. 163 (28 florins, Van den Berg)—described as on panel, 17 inches by 19½ inches.
J. van den Berg, Amsterdam, July 29, 1776, No. 36.

528*a*. **A Wood near a Pool.**—In front, a sportsman with dogs. [Pendant to 629*d*.]

Canvas, 18½ inches by 24½ inches.

Sale.—Amsterdam, August 7, 1776, No. 124 (7 florins).

529. **Landscape with a Wood.** Sm. 28.—A wood on the right is reflected in a clear stream which fills the whole left side. In front is an old tree, stripped of its branches and bark. Near it lies a traveller asleep. Beyond him are sheep and a goat. In the distance are peasants with their flocks.

Panel, 19 inches by 16 inches.

Sale.—Bryant, Paris, 1776 (902 francs).

529*. **A Wood by a Stream.**—The trees are reflected in the water.

Panel, 16½ inches by 22 inches.

Sale.—Amsterdam, October 30, 1780, No. 52 (13 florins, Winter).

529*a*. **A Woman on a Grey Horse fording a Little Stream.**—In the foreground of a fine landscape of dunes and woods. Near her are a boy and a dog.

25 inches by 20½ inches (?).

Sale.—Jan Maul and others, Leyden, September 1782, No. 81 (7 florins, Vullens).

529*aa*. **A Wooded Landscape.**—In front is a broken tree-trunk. Farther away another lies partly in a stream. Nymphs bathing.

Canvas, 26½ inches by 30 inches.

Sale.—S. Stinstra, Amsterdam, March 26, 1783, No. 114 (25 florins, Strubink).

529*b*. **A Sportsman with Dogs.**—In a wooded landscape with a stagnant pool. Dunes and heath.

Canvas, 18 inches by 24 inches.

Sale.—Amsterdam, August 10, 1785, No. 281.

529*c*. **A Man on an Ass fording a Stream.**—The stream winds through a wooded landscape. Farther away is a dog.

Panel, 18 inches by 24 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 345 (58 florins, Ruel).

529*d*. **A Wooded and Hilly Landscape.** Sm. 43.—On a pool in front are ducks.

Canvas, 24 inches by 37 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 349 (195 florins, Laytsche).

529*e*. **A Wooded Landscape.**—In front is a boat; near it are several figures.

Canvas, 23 inches by 31½ inches.

Sale.—Amsterdam, December 5, 1785, No. 82.

529*f*. **Landscape.** Sm. 46.—A large and richly wooded hill on the left. In the centre is a fertile valley traversed by a river; on the banks are groups of trees. In the meadows is a herdsman with cattle. In the right foreground lie two tree-trunks.

Canvas, 36 inches by 42 inches.

Sale.—Morelli, 1786 (2000 francs).

529*g*. **A Wooded Landscape.**—On the bank of a stream in front are figures.

Panel, 19 inches by 25 inches.

Sale.—Jan Stolker, Rotterdam, March 27, 1786, No. 20 (12 florins, H——).

529*h*. **A Ford.**—A river traverses a wooded landscape. A man on an ass, a boy on foot, and a man followed by a dog ford the river.

Panel, 18½ inches by 25 inches.

Sale.—J. W. Heybroek, Rotterdam, June 9, 1788, No. 71 (42 florins, Versteeg).

529*i*. **A Wooded and Hilly Landscape with a River.**—On the right is a river. On the left a road ascends a hill to a wood. In

front is a horseman with huntsmen, dogs, and a falconer. The figures are by J. Lingelbach.

Canvas, 27 inches high.

Sale.—H. Bredeman, Amsterdam, July 1, 1788, No. 21 (33 florins, Wubbels).

530. **A Wild Landscape with a Marshy Pool.** Sm. 57.—The pool is overgrown with flags and reeds. On the right is an oak. In the distance is a peasant with a stick on his shoulder, followed by a dog.

Panel, 13½ inches by 17 inches.

Sales.—Coclers and D——, Paris, February 9, 1789 (1100 francs).
Marin, Paris, March 22, 1790 (600 francs).

530*a*. **A Wooded Landscape with Water in front.**

Canvas, 23½ inches by 31 inches.

Sale.—J. L. H. van Wassenaar van Ruyven and others, The Hague, May 21, 1790, No. 79 (130 florins, Perkois).

530*aa*. **A Wooded Landscape with Water in front.**—Figures by A. van de Velde, or in his manner.

Panel, 16½ inches by 22½ inches.

Sale.—Amsterdam, April 16, 1792, No. 80 (11 florins, Reyers).

530*b*. **A Wooded Landscape with a Rushing Stream.**—Two anglers in front of an old wall.

Sale.—Amsterdam, May 9, 1792, No. 103 (17 florins 10).

530*c*. **A Wooded Landscape with High Trees.**—In front, by an uphill road, a withered tree has fallen. Beyond are a traveller resting and two persons walking. To the left is a still pool.

Canvas, 26½ inches by 29½ inches.

Sale.—Amsterdam, July 24, 1792, No. 84 (95 florins, Fouquet).

530*d*. **A Wooded Landscape.**—In front is rushing water. On a hill is a shepherd with sheep. Other figures.

Panel, 8 inches by 9 inches.

Sale.—Amsterdam, July 24, 1792, No. 86 (4 florins 5, Gruijter).

531. **A Richly Wooded Landscape with a Stream.** Sm. 71.—On the left is a little stream, with flags and other water-plants. In a boat are two figures. On a road leading to the front is an old man, carrying a bundle on his back and leading a boy. Among the trees are two flocks of sheep. A shepherd sits under two oaks to the right. [Probably identical with 496.]

Panel, 18 inches by 22 inches.

Engraved by Le Bas.

Sale.—Duc de Choiseul-Praslin, Paris, February 18, 1793 (431 francs).

531*a*. **A Wooded Landscape with a Stagnant Pool.**—A fisherman is in a boat. Under trees at the side are peasants.

Panel, 6 inches by 7½ inches.

Sale.—J. H. Troost van Groenendoelen and J. Versteegen, Amsterdam, June 27, 1796, No. 18 (18 florins 10, Coclers).

531*b*. **A Wooded Landscape with a Little Pool in front.**—A sportsman. [Pendant to 689*g*.]

Panel, 7 inches by 9 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 228 (102 florins, with pendant).

531*c*. **A Wooded Landscape with a Pool in front.**

Canvas, 8½ inches by 11½ inches.

Sale.—Blanken, The Hague, June 4, 1800, No. 169 (33 florins, Tessier).

531*ca*. **A Wooded Landscape.**—It is divided by still water, into which, in front, a man drives cattle. To the right is a high tree.

Panel, 20½ inches by 26½ inches.

Sale.—Amsterdam, June 16, 1800, No. 24 (32 florins, Gruijter).

531*d*. **A Figure wading a River.**—The river traverses a hilly landscape with trees. In front is a great tree. On the hill to the left are trees and two oxen.

15½ inches by 14½ inches.

Sale.—(Supplementary) C. Groeninx van Zoelen and others, Rotterdam, June 25, 1800, No. D (30 florins, Van den Broek).

532. **A Picturesque Landscape with Trees and Water.** Sm. 89.—A mass of trees on the left contrasts with a sunny hill reflected in water.

Panel, 9 inches by 12 inches.

Sale.—Helsleuter (Van Eyl Sluyter ?), Paris, January 25, 1802 (1330 francs).

532*a*. **A Hilly Landscape with Water in front.**—Travellers on foot.

Canvas, 21 inches by 24½ inches.

Sale.—Amsterdam, June 16, 1802, No. 150 (8 florins, Yperen).

532*b*. **A Wooded Landscape with a Mirror-like Pool in front.**—By the pool sits an angler. At the side are houses. Under the trees go a lady and a gentleman. Farther away is a horseman.

Panel, 14½ inches by 12 inches.

Sale.—Amsterdam, August 8, 1804, No. 160 (6 florins, Vinkeles).

532*c*. **The Ferry.**—A stream flows through a hilly landscape. A ferry-boat is full of horsemen and foot-passengers.

Canvas, 24 inches by 32 inches.

Sale.—Taets van Amerongen, Amsterdam, July 3, 1805, No. 38 (600 florins, Roos).

532*ca*. **A Wooded Landscape.**—Under the trees walk a lady and gentleman. Farther away is a horseman. In front an angler sits by water which reflects the landscape.

Panel, 14 inches by 12 inches.

Sale.—Amsterdam, August 23, 1808, No. 135 (20 florins, D. Maykel).

532*d*. **A Wooded Landscape with a Stagnant Pool.**—Two anglers. Farther away are other figures and a fine distant view. Cloudy sky.

Canvas, 16 inches by 21 inches.

Sale.—Amsterdam, April 17, 1809, No. 78.

532*e*. **A Wooded Landscape with a Clear Watercourse.**—The water flows in the centre across a sandy road. Near it are a horseman, a woman with a child, a boy, and a peasant walking. Far away under the trees travellers walk or rest. In the distance are the church towers of a village. Strong colour; sunlight. The figures are by Ph. Wouwerman.

Canvas, 24½ inches by 32½ inches.

Sale.—Amsterdam, April 17, 1809, No. 79.

532*f*. **Shepherds with Sheep in a Landscape.**—High trees, brushwood, and clear water. Peasants on asses, and other figures.

Panel, 18 inches by 24 inches.

Sale.—Amsterdam, June 13, 1809, No. 130 (21 florins).

533. **A Wooded Landscape.** Sm. 126.—To the left a group of very fine trees is relieved against a clear sky. The marshy ground is intersected with pools overgrown with weeds. In front is a huntsman, followed by two dogs; beyond are two sheep and three cows. "A capital picture" (Sm.).

Canvas, about 31 inches by 39 inches.

Sale.—Le Brun, Paris, April 15, 1811 (3810 francs).

534. **Landscape with a Road.** Sm. 138.—The road leads away amid bushes. At the roadside sits a peasant. In the right foreground, near a marsh, are two tree-trunks. In the centre is a clump of trees, among them a fine oak. In the distance are a cottage and clumps of trees in sunlight.

Panel, 13½ inches by 12½ inches.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 89 (330 florins, Texier).
Le Brun, Paris, April 15, 1811 (800 francs).

534*a*. **A Herdsman with Cattle fording a Stream.**—The stream is in the foreground of a wooded landscape.

Panel, 8 inches by 10 inches—or 21 inches by 26 inches.

Sale.—(Supplementary) Amsterdam, July 22, 1811, No. 127.

534*b*. **A Wood with Water.**—The sunset light, coming through the foliage, is reflected in the water. Two figures go along a road beside the water.

Canvas, 26 inches by 29½ inches.

Sale.—Rotterdam, August 3, 1811, No. 39 (595 florins, Van Yperen).

534*c* and *d*. **A Wood on a River-Bank.**—The trees are reflected in the water. The pendant is similar.

Canvas, 13½ inches by 17½ inches, each.

Sale.—Boymans, Utrecht, August 31, 1811, Nos. D60 and D61.

534*e*. **Landscape with Trees and a Half-flooded Road.**—Dark sky.

Canvas, 13½ inches by 15½ inches.

Said to come from one of the finest European collections.

Sale.—Boymans, Utrecht, August 31, 1811, No. B85.

534*f*. **A Placid Little Stream in the Foreground of a Hilly Landscape.**—Various trees. Travellers. Finely lighted.

Canvas, 18 inches by 9½ inches.

Sale.—J. B. Fratacolla, Amsterdam, April 26, 1813, No. 53 (201 florins, Gruijter).

534*fa*. **A Wood with a Stream.**—With cattle and other figures.

Canvas, 18 inches by 21½ inches.

Sale.—M. Watering, Amsterdam, September 9, 1813, No. 54 (71 florins, Gruijter).

534*g*. **A Hilly and Wooded Landscape.** Sm. 156.—Figures crossing a brook. [Possibly identical with 913.]

Sale.—Lord Courtenay, London, 1816 (£81 : 18s.).

535. **Landscape with Trees and a Pool.** Sm. 153.—On the left, the top and the sides of a hill are covered with fine leafy trees. In the right middle distance is an extensive wood. A clear sky with light fleecy clouds is reflected in a pool in front. Several figures. Sm. noted that 444 was similar in size and subject.

Canvas, 40 inches by 48 inches.

Sale.—General Verdier, Paris, 1816 (5000 francs).

535*a*. **A Hunt.**—At the foot of a hill is a marsh. Horsemen and huntsmen with dogs follow the chase. On the slope is the entrance to a wood. Cloudy sky.

Panel, 11½ inches by 14 inches.

Sale.—L. B. Coclers, Amsterdam, April 8, 1816, No. 99 (151 florins, Van Os).

535*b*. **A Wooded Landscape with a Still Pool.**—The trees are reflected in the water.

Canvas, 10 inches by 12 inches—or 26 inches by 38 inches.

Sale.—W. Wreesman, Amsterdam, April 11, 1816, No. 161 (305 florins, Roos).

535*ba*. **The Entrance into a Thick Wood.**—On a river bank. Two figures.

Panel, 29 inches by 41½ inches.

Sale.—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 183 (10 florins).

535*c*. **A Dense Wood surrounded by a Pool.**—Picturesque distance. Warm colour.

Panel, 22½ inches by 29½ inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 120 (60 florins, La Court).

536. **Entrance to a Wood across a Marsh.** Sm. 128.—Through an opening in the trees are seen distant hills. On the other side are a sandy road and a hill, on the top of which are a shepherd and three sheep. In front is an old tree stripped of its bark.

Panel, 22 inches by 31 inches.

Sales.—De Sèreville, Paris, January 21, 1812 (2700 francs).
Duc d'Alberg, London, 1817 (£141 : 15s.).

536*a*. **Landscape with Trees and a Pool.**—Many trees belonging to a wood, with a cottage among them, fill one side. On the other side is an open landscape with a pool in front. Figures by Isack van Ostade.

Canvas, 15 inches by 13 inches.

Sale.—J. A. Snyers, Antwerp, April 27, 1818, No. 9 (409 florins).

537. **A Hilly and Wooded Landscape with Water in front.** Sm. 175.—The hills are richly wooded with trees and undergrowth. The blue sky is reflected in water in front which flows to the side and thence into the distance. Along the bank are flags and other water-plants.

Canvas, 20 inches by 28 inches.

Sale.—Le Rouge, Paris, April 27, 1818 (3530 francs).

537*a*. **A Wood with a Still Pool.**—The trees are reflected in the water.

Canvas, 26 inches by 30 inches.

Sale.—Amsterdam, August 17, 1818, No. 53 (290 florins, Roos).

537*b*. **Sheep and Cows in a River.**—In a wooded landscape.

Panel, 15 inches by 17 inches.

Sale.—Amsterdam, November 2, 1818, No. 60 (200 florins, Roos).

537*c*. **A Wooded Landscape with a Still Pool.**

Sale.—Amsterdam, April 13, 1819, No. 71 (3 florins, Van den Berg).

537*d*. **Landscape with High Trees near Water.**

Panel, 16 inches by 20 inches.

Sale.—C. S. Roos, Amsterdam, August 28, 1820, No. 94 (5 florins, De Vries).

537*da*. **Landscape with a Fine Oak and a Marshy Pool.**—On the pool are wild ducks. On the farther bank is a sportsman with dogs. In front is a fallen tree. In the distance are trees, through which is seen a plain. Dark clouds.

In the Vlassoff collection, Moscow, 1821 catalogue, p. 252.

537*db*. **The Outskirts of a Wood.**—A hunting party halts. A lady sits on the grass near a man who examines his gun. Another man

fondles a dog. Farther away are a horseman and a man saddling a horse. Near them a dog drinks at a stream. Two sportsmen, one of whom holds up a hare.

Panel, about 13½ inches by 16 inches.

Sale.—T. Loridon de Ghellinck, Ghent, September 3, 1821, No. 7.

537*e*. **A Little Pool with Trees.**—The trees are at the side and in the distance. Morning.

Panel, 5½ inches by 6½ inches.

Sale.—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 148.

537*f*. **A Still Pool surmounted by High Trees.**—A little boat with figures.

Panel, 14½ inches by 12½ inches.

Sale.—J. Hulswit, Amsterdam, October 28, 1822, No. 104 (78 florins, Hopman).

538. **Landscape with a Marshy Pool.** Sm. 185.—The pool on the right is surrounded by masses of trees and bushes.

Panel, 18 inches by 24 inches.

Sale.—Robert de St. Victor, Paris, November 26, 1822 (770 francs).

539. **A Hilly Landscape with a Pool.** Sm. 186.—Grass and bushes cover the ground. On the right is a mass of rocks with trees. On the left is broken ground with a marshy pool; on a winding road near are a man and a woman.

Panel, 11 inches by 10 inches.

Sale.—Robert de St. Victor, Paris, November 26, 1822 (1010 francs).

539*a*. **A Wood with a Lake and Anglers.**

Sale.—W. Beckford, Fonthill Abbey, near Bath, 1823 (£73 : 10s., Martin).

540. **A Marsh at the Entrance to a Wood.**—The entrance to a wood and a road leading thither fill most of the landscape. On the other side are a plain and rural farms. In front, half in shadow, are figures and a marshy pool fringed with weeds. The picture bore the signature of Hobbema, according to the sale catalogue, but was attributed to Ruisdael.

Canvas, 20½ inches by 25½ inches.

Sale.—Vivant Denon, Paris, May 1, 1826, No. 115 (8700 francs); mentioned by Ch. Blanc (ii. 362), who gave the size as 21 inches by 13 inches.

540*a*. **A Wooded Landscape intersected by a River.**

Canvas, 20 inches by 18 inches.

Sale.—R. J. Bouricius, Arnhem, September 18, 1826, No. 110 (10 florins, Mos).

540*b*. **A Wooded Landscape traversed by a River.**—With good figures.

Canvas, 16 inches by 24 inches.

Sale.—Amsterdam, August 4, 1828, N. 117 (240 florins, Brondgeest).

541. **A Hilly and Wooded Landscape.** Sm. 206.—In the centre is open hilly ground, bounded on all sides by a wood of oaks and other trees. On the right a road winds over a hill, descends to a bridge, and continues to a shallow stream flowing over the sandy foreground. In front two herdsmen, followed by a dog, drive three cows and four sheep. The figures have been painted in by a later hand. "A choice and estimable production, unusually fresh in its tones and admirably finished" (Sm.).

Canvas, 23 inches by 32½ inches.

Sales.—Marquis de Marialva, Paris, 1824 (3000 francs).
Urbino Pizzetta, London, April 15, 1825 (£204 : 15s.).
Michael Zachary, London, 1828 (£409 : 10s., bought in).

541*a*. **Sportsman with Dogs hunting Hares.**—They are in the middle distance of a hilly, wooded, and marshy landscape. An old tree-trunk has fallen into a pool in front.

Canvas, 32½ inches by 24½ inches.

Sale.—Rotterdam, April 26, 1830, No. 58 (826 florins, Van den Berg).

541*b*. **Cattle drinking.**—In the shade of rocks with bushes is a still pool at which cattle, tended by two peasants, are drinking. In the distance is hilly country.

Panel, 21 inches by 27½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 266.

541*c*. **A Hill with Old Oaks.**—A peasant crosses a plank over a ditch, which separates him from the hill.

Canvas, 36 inches by 46½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 267.

542. **A Wooded Landscape with a River.** Sm. 179.—A river traverses an open and well-wooded landscape. At the side is a picturesque building. Peasants with cattle cross a wooden bridge.

Canvas, about 38 inches by 54 inches.

Sale.—Andrew Harrison, London, 1831 (£315).

543. **Landscape with a Group of Trees.** Sm. 151.—A group of two leafy oaks and a beech partly stripped of its branches stands near a river, throwing the right side of the picture into shadow. In the left middle distance, a road leads through a wood. A peasant with his little daughter come forward; farther away is another man. Heavy rain-clouds and little sunshine. [Possibly identical with 552, and possibly a pendant to 569.]

Canvas, 37 inches by 47 inches—given in the Erard sale-catalogue as 42 inches by 70½ inches.

Sales.—De Catelan, Paris, January 16, 1816 (5000 francs).
Sébastien Erard, Paris, April 23, 1832, No. 131 (3990 francs).

544. **A Wooded Landscape with a River.** Sm. 261.—On the right is a wood, in front of which a beech contrasts with other trees. To the left is a river, flowing along the foreground, with flags and other water-plants. Two men are near the wood.

Canvas, 19½ inches by 25½ inches.

Sale.—Stamp Brooksbank, London, 1834 (£36 : 15s.).

545. **A Wooded Landscape with a Stream.**—The stream flows through the landscape; in a boat are two anglers. On the river side is a woman with a basket on her head. Cloudy sky with gleams of sunlight.

Canvas, 21½ inches by 24½ inches.

Sale.—P. van Romondt, Rotterdam, May 11, 1835, No. 23 (500 florins, Gruyter).

546. **A WILD, HILLY AND WOODED LANDSCAPE.** Sm. 283.—On a winding road a man and a boy drive forward three cows, one of which enters a pool. A fine day, with sunlight on the trees.

Canvas, about 40 inches by 50 inches.

In the collection of the Duke of Buccleuch, Dalkeith Palace, near Edinburgh; it was there in 1835 (Sm.).

547. **A Wooded Landscape.** Sm. 291.—A young oak stands on the bank of a pool to the right. In the centre is another oak, with a clump of other trees. Near a chalky hill in the left middle distance, a man and a woman with a flock of sheep pass beside a clump of trees. Clear sky.

Canvas, 26 inches by 21 inches.

In the Sillems collection, Hamburg, 1835 (Sm.).

548. **A Wooded Landscape with a Pool.** Sm. 169.—The pool is overgrown with weeds. On the right an old oak hangs over the water. On the left is a green bank towards which two ducks fly. Two boys are angling on the right. Clear sky. An "excellent picture" (Sm.).

Canvas, 18 inches by 22 inches.

In the Van der Pot collection, Rotterdam.

In the collection of the Rev. Mr. Clowes, Manchester, 1835 (Sm.).

549. **A Wooded Landscape with a Pool.** Sm. 113.—In the centre is a winding road, with faggots laid in a boggy part of it. Beyond are a man and a boy, followed by two dogs. Farther away are two other figures. To the left is a pool with flags and rushes.

Canvas, 20½ inches by 25 inches.

In the collection of P. J. F. Vrancken, Lokeren, 1835 (Sm.); it was sold at Antwerp, May 15, 1838.

550. **THE GREAT OAK.** Sm. 103, and Suppl. 54.—Through a wood run two roads, divided in front by a clay bank on which stands a great oak, whose branches touch those of other trees beyond. On one road, leading from the front between clumps of trees to a distant wood is a cavalier with a gun on a grey horse, accompanied by a foot soldier in a helmet, with a pike on his shoulder and a bundle under his arm, and by a boy with a basket. They approach a stream which has flooded the road, beside which sits a man in a red jacket. On the road leading to the right are a shepherd and a woman with three sheep and a dog. In front to the

right are the trunk of an old oak and the stump of another amid grass. Beyond is a distant view. The figures are by Berchem.

Signed in full by Ruisdael and Berchem, and dated 1652; canvas, 33½ inches by 41½ inches.

Exhibited in the collection of the Duchesse de Berry, London, 1834; at the British Institution, London, 1856; at the Royal Academy Winter Exhibition, London, 1876; and at the London dealer Lawrie's, 1903, No. 4.

Sales.—Pierre de Grand-Pré, Paris, February 16, 1809 (7001 francs).
Duchesse de Berry, Paris, April 4, 1837, No. 26 (8000 francs); mentioned by Ch. Blanc, ii. 424.
S. Wheeler, London, July 29, 1871 (£792 : 15s., King).
G. A. F. Cavendish Bentinck, London, 1891 (£1470).

In the collection of A. Sanderson, Edinburgh.

In the collection of the late F. Fleischmann, London.

551. **Peasants fording a Stream.** Sm. Suppl. 63.—In the foreground of a wooded landscape a road winds round a pool and is then flooded; a man and a woman ford the water. On the other side of the picture four sheep and a lamb are near an oak, at the foot of which lies a tree-trunk.

Canvas, 15 inches by 20 inches.

Exhibited at the British Institution, London, 1837.

Then in the collection of C. T. Tower, London.

552. **Travellers leaving a Wood.**—In the centre is a river; to the left of it are three great trees; in the distance are hills. [Possibly identical with 543.]

Sales.—Erard, Paris.
Casimir Périer, Paris, April 18, 1838 (4805 francs); mentioned by Ch. Blanc, ii. 434.

553. **A Hilly and Well-wooded Landscape with a River.** Sm. Suppl. 30.—A river in the centre flows along the foot of a hill and is lost in the distance. A wood of oaks and beeches stretches from the left across two-thirds of the picture. On a little hill to the right are a few scattered trees, among them an old elm with few leaves. At the foot of the elm stands a man; another stands in the middle of the river, fishing. A fine evening.

Canvas on panel, 21 inches by 29 inches.

In the collection of the Duc de Berry.

Imported into England from Paris in 1840 by the dealer Hume.

554. **A Hilly and Barren Heath.** Sm. Suppl. 31.—In the distance is a line of low trees. The soil is a yellow clay, with sunlight on it here and there. Up a road over a steep hill in front a herdsman, seen from the back, drives three sheep and a cow; beyond are a man and a boy. The figures are by A. van de Velde.

Panel, 14 inches by 21 inches.

In the collection of the Duc de Berry.

Imported into England from Paris in 1840 by the dealer Hume, and bought by Chaplin.

554*a*. **A Ferry-Boat with Figures on a River.**—On the banks are great trees and undergrowth.

Signed in full; panel, 16½ inches by 26 inches.

Sale.—Amsterdam, December 20, 1841, No. 41.

555. **The Outskirts of a Wood.** Sm. Suppl. 26.—On the right, beside a road leading into a wood, a woman with a child stands conversing with a seated traveller. A pool stretches across the centre. Beyond are meadows, bordered by a few trees. On a bank in front a tree-trunk lies near its stump. A cool evening, with a dark rainy sky. [Pendant to 846.]

Canvas, 20 inches by 24 inches.

In the collection of the Earl of Burlington, Holker Hall, 1842 (Sm.).

556. **A Wooded Landscape with a Bridge.** Sm. Suppl. 14.—On the left is a wooden bridge over a stream flowing along the front. In the centre are two cottages. On the bank beyond the bridge is a clump of high trees. Near them a peasant drives a flock of sheep towards a man and a woman who are at the end of a winding road.

Canvas, 38 inches by 33½ inches.

In the possession of the London dealer Emmerson before 1842 (Sm.).

557. **A Wooded Landscape with a Stream.** Sm. Suppl. 102.—On the left is a clump of beeches, oaks, and other trees on a rugged hill, from the side of which a stream flows along the middle distance. Beyond the stream is a thick leafy wood, near which are two peasants. Above the distant trees rise the ruins of a castle. Beyond is a range of blue hills. On a hill to the left are a few sheep. The centre is sunlit. "A clear and excellent production" (Sm.).

Canvas, 26 inches by 36 inches.

In the collection of J. Norris, Red Vales, near Bury, 1842 (Sm.).

558. **Cows watering.** Sm. Suppl. 40.—In the foreground of a well-wooded landscape cows stand in a pool. Beyond are clumps of high trees and a square tower. On the left are a few fishing-boats. In the distance is the sea. Masses of rolling clouds fill the sky; a burst of sunlight illumines the middle of the landscape. The cattle and figures are by A. van de Velde.

Canvas, 34 inches by 45 inches.

In the collection of Lord Carrington, Wycombe Abbey, 1842 (Sm.).

558*a*. **A Wooded Landscape with a Pool.**—Herdsmen and cattle.

Signed in full; panel, 10 inches by 16 inches.

Sale.—Amsterdam, November 21, 1843, No. 80 (20 florins, Weymar).

559. **Duck-Shooting.** Sm. Suppl. 11.—A wooded landscape with a pool in front. A sportsman fires at ducks on the water. Farther away a huntsman chases a stag.

Canvas—a panel, according to Sm.—12 inches by 10 inches.

Sale.—Martini, Paris, March 23, 1844, No. 17; it was in the collection in 1842 (Sm.).

560. **A Wooded Landscape with a Stream.** Sm. 27.—In a stream in front are two ducks and four of their young. A rough path leads over a low hill to the right, beside an elder bush. Weeds grow in the stream. "A production of the rarest excellence and beauty" (Sm.).

Panel, 14 inches by 18 inches.

Sales.—Lempereur, Paris, March 24, 1773 (800 francs).
Gros, Paris, April 14, 1778 (1300 francs); mentioned by Ch. Blanc, i. 437.
Godefroy, Paris, April 25, 1785 (1300 francs).
Madame Bandeville, Paris, December 3, 1787 (600 francs).

In the collection of Jeremiah Harman, London, 1835 (Sm., who valued it at £157 : 10s.).

Sale.—Jeremiah Harman, London, May 17, 1844 (£378, Burland).

561. **The Entrance to a Wood.**—In front of a hill with a young beech-wood stands an old oak with scanty yellow foliage, broken at the top and partly stripped of its bark. Woodcutters chop the last branches from a felled beech stem which glitters in the light. Opposite the wood, above a small hedge, rise other groups of trees. In the centre foreground are a sandy road and a little torrent, crossed by a plank, which flows into a river. Beyond are bushes, a village with a church tower and two windmills. Cloudy sky. The figures are by A. van de Velde. [Possibly identical with 642*b*.]

Canvas, 20 inches by 23 inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 210.

562. **The Edge of a Wood.**—An old tree, with only a few branches and a little fresh foliage, hangs over a stream, which flows along the edge of a wood and reflects the trees. Beyond is a little wooded hill.

Panel, 12½ inches by 6½ inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 217.

562*a*. **A Wood with a Still Pool.**—In front is a pool; a young oak stands beside a winding road. To the right are trees and bushes. Beyond are the outskirts of the wood and a far-reaching distance.

Canvas, 25½ inches by 21½ inches.

Sale.—J. Ancher, Amsterdam, April 6, 1847, No. 67 (410 florins).

562*b*. **Three Cows in a River.**—In a wooded landscape. Farther away are men fishing.

Panel, 36 inches by 27½ inches.

Sale.—M. de Jongh, widow of P. J. van Oosthuijse van Rijsenburg, The Hague, October 18, 1847, No. 265.

563. **A Wooded Landscape with a Pool.** Sm. 58.—A large pool with weeds and bulrushes covers most of the foreground. On the bank is a clump of trees. To the left, on a road over a hill, is a man followed by two dogs.

Panel, 13½ inches by 18 inches.

In the collection of John Newington Hughes, 1835 (Sm.).

Sale.—J. Newington Hughes, London, April 14, 1848 (£16 : 5 : 6, Reinagle).

564. **A Wooded Landscape with a Stream.** Sm. 96.—A stream flows along the foreground. Farther back is a broken sandy hill, covered with trees of varied foliage. Among them is a withered oak, stripped of its bark, with only one branch in leaf. A shepherd drives sheep through the wood. On the other side is a cottage near a high hill.

Canvas, 41½ inches by 50 inches.

Sale.—Major Dunn, London, 1828 (£315).

Sold before 1835 for more than twice the above sum, and in the possession of Cane, Richmond, before 1835 (Sm.).

Sales.—Cave, London, 1840 (£420, Edwards); Edwards transferred it to Norton, who sold it to Sir Thomas Baring.

Sir Thomas Baring, London, June 2, 1848 (£204 : 15s., Sm.); Sm. sold it to H. Labouchere (for £260); this and the last entry are noted by Sm. in his own copy of his catalogue.

564*a*. **A Dark Landscape with a Pool in the Middle.**

Panel, 12 inches by 18 inches.

Sale.—Mlle. Hélène Herry, Antwerp, September 18, 1848, No. 95.

565. **A Wooded Landscape with a Pool.**—A broad road beside the pool; figures and horses.

Panel, 36 inches by 49½ inches.

Sale.—Amsterdam, December 17, 1850, No. 108 (Roos).

566. **THE ENTRANCE TO THE FOREST.** Sm. 26, 55, and Suppl. 66.—In the middle distance between sandhills is a still pool. A road winds through the wood. At the right side of the road near the front a man and woman seated converse with a man who stands with his dog. Farther back another man with his dog comes forward, wading through a flooded place. Above the wood rises a church tower. Through the openings in the wood are seen distant hills. "Painted in the artist's finished style and best period" (Sm.).

Traces of the monogram in the left-hand bottom corner; canvas, 21½ inches by 27½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1891, No. 80; lent by G. Salting.

Engraved in the Choiseul Gallery.

Sales.—Duc de Choiseul, Paris, April 6, 1772, No. 65 (910 francs, Brilleaud).

Paris, 1774 (400 francs).

Coclers, Paris, February 29, 1789 (1500 francs).

Tolozan, Paris, February 23, 1801 (1500 francs).

Lapeyrière, Paris, April 19, 1815 (7200 francs).

Imported into England in 1840 by Fradel and sold to Pennell, who sold it to Sm.

In the collection of William Theobald, 1842 (Sm.).

Sale.—W. Theobald, London, May 10, 1851 (£263 : 11s., Gritten); sold by Gritten to Gibbons.

In the collection of George Salting, London; bequeathed to the National Gallery in 1909.

In the National Gallery, London, No. 2563.

566*a*. **A Wooded Landscape with a Little Pool.**—Hills in the distance.

Panel, 14 inches by 12 inches.

Sales.—Amsterdam, December 17, 1850, No. 224 (28 florins, apparently bought in).
Amsterdam, September 15, 1851, No. 224.

566*b*. **Three Cows crossing a Pool.**—In the foreground of a dark wood. Delicate sky.

In the collection of Richard Ford, London, 1854 (Waagen, ii. 225).

567. **A Wood with a Pool.**—Figures by A. van de Velde.

In the collection of Lionel de Rothschild, London, 1854 (Waagen, ii. 130).
In the collection of Lord Rothschild, London.

567*a*. **A Wood with a Still Pool.**—The trees are reflected in the water. In front are four fine oaks.

Signed, and dated 1669.

In the Wombwell collection, London, 1854 (Waagen, ii. 309).

568. **A Wooded Landscape with a Stream.** Sm. 237.—In front a rapid stream flows between high rugged banks, covered with trees and bushes, among which are sheep. On the river in front are waterfowl.

Canvas, 21 inches by 27 inches.

In the Eycoot collection.
Sale.—M. Zachary, London, 1828 (£225 : 15s.).
In the Hartwright collection, Manchester, 1835 (Sm.).
Sales.—P. Ricketts, London, 1850 (£162 : 5s.).
T. B. Brown, London, 1856 (£131 : 5s.).

568*a*. **A Dark Wood.**—A vista in the centre. Under two high trees in front sits a sportsman with his dog. Beyond are a pool and hills. On the nearer bank of the pool are a man and a woman with an ass and sheep.

Panel.

In the collection of W. W. Bardon, Newcastle-on-Tyne, 1857 (Waagen, Suppl. 476).

569. **A Group of Trees with a Stream.** Sm. 150.—The trees in the centre are reflected in a stream filling most of the foreground. To the left are two felled trees; beyond are two cows, sheep, a man, and a dog. In the distance are a church tower and houses. "The figures which enliven this excellent picture are by A. van de Velde" (Sm.). [Possibly a pendant to 543.]

Canvas, 38 inches by 47 inches.

Sales.—De Catelan, Paris, January 16, 1816 (10,000 francs).
Le Rouge, Paris, April 27, 1818 (10,400 francs).
Comte Pourtalés, London, 1826—pictures bought by Sm. and Emmerson and put up for sale—(£315).
D. MacIntosh, London, 1857.
H. H. Campbell, London, 1872 (£577 : 10s., Barre).

570. **Landscape with a Pool.**—In front are many water-plants. A fine beech. To the left is a vista through the trees. On the right is a view of the distance. The figures are apparently by Berchem.

Canvas, about 52 inches by 72 inches.

In the collection of the Earl of Jersey, Osterley Park; it was there in 1857 (Waagen, Suppl. 273).

570*a*. **A Marshy Wood.** — Cloudy sky. Generally attributed to Hobbema.

Panel, 9½ inches by 15½ inches.

In the Metzinghet collection, The Hague.

Sales.—Baron de Varange, Paris, May 26, 1852, No. 41 (1600 francs).
Baron de Morny, Paris, April 25, 1857, No. 12 (505 francs).

570*b*. **A Pool at the Edge of an Oak Wood.** — In front are wild ducks.

Canvas, 12½ inches by 14½ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 206.

570*c*. **A Wood with a Pool.**—The pool is in front. To the left is a farm. Two peasants stand conversing in the centre.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 42 (£11 : 11s., Abrahams).

570*d*. **A Wood with a Stream.**

Panel, about 11 inches by 9 inches.

Sale.—Count von Brabeck and Count Andreas von Stolberg, of Söder, Hanover, October 31, 1859, No. 228.

570*e*. **A Wooded Landscape.**—Anglers by A. van de Velde.

Signed in full; canvas, 21½ inches by 25½ inches.

In the Suermondt collection, Aachen, 1860 (Parthey, ii. 459); but not now in the Suermondt Museum.

570*f*. **The Pool.**—On a pool in the centre are ducks. The pool is in a wood and stretches away to the distance. In the right foreground lie two broken white birch stems; one lies partly in the water. On the left is marshy ground with water-plants. [Possibly identical with 576*a*.]

Canvas, 21 inches by 25 inches.

Sale.—Piérard of Valenciennes, Paris, March 20, 1860, No. 71 (3950 francs).

571. **A Wild Wooded Landscape with a River.** Sm. 170.—A river, running in rapid eddies between high broken rocks, rolls along the foreground. Clumps of oaks and other trees and bushes grow on the left bank, at the foot of which are a woman with a child in her arms and two men, one of whom is angling while the other stoops with a basket to take the fish. The figures are by Philips Wouwerman. A fallen tree-trunk lies across the river. A bold and well-wooded landscape in the distance. "A beautiful and well-studied production of the master" (Sm.).

Canvas, 33 inches by 40½ inches.

Exhibited at the British Institution, London, 1828.
In the collection of Colonel Hugh Baillie, 1835 (Sm.).
Sales.—Colonel Hugh Baillie, London, May 15, 1858 (£1120, Sm. for S. M. Oppenheim).
J. M. Oppenheim, London, June 4, 1864 (£1522 : 10s., Webb).

571*a*. **The Entrance to a Wood.**—A herdsman drives cattle. In the centre is a green hill, at the foot of which is a pool with a clump of oaks on the bank.

Panel, 32½ inches by 44 inches.

Sale.—The widow H. F. V. Usselino, born Tollens, Amsterdam, January 30, 1866, No. 97 (391 florins, Van Houten).

572. **The Entrance to a Wood with a Pool.** Sm. Suppl. 9.—The pool in front has partly overflowed a sandy road which runs from left to right and is lost in the distance between wooded hills which unite at the horizon. On the wet road a shepherd drives forward a flock of sheep. On the right a woman, holding a child by the hand and followed by a dog, walks over a grassy hill, as if to join the road. To the left a large wood envelops the scene in gloom.

Canvas, 20 inches by 23½ inches.

Sale.—Destriches d'Orléans, 1834.
In the Kalkbrenner collection, Paris, 1835 (valued at 6500 francs, and sold before 1842).
Sales.—Th. Patureau, Paris, April 20, 1857, No. 31.
Marquis de Salamanca, Paris, June 3, 1867, No. 107.

573. **The Entrance to a Wood.**—In the shade of trees to the left is a thatched cottage, with two figures. A peasant with a dog comes along a sandy road leading to a pool in front. On the right behind a rustic fence are two more figures. In the distance is a sandy and hilly landscape. Cloudy sky.

Sale.—Marquis de Salamanca, Paris, June 3, 1867, No. 108.

574. **The Little Watering-Place.**—In the distance, between two small wooded hills, is a road, on which is a peasant. To the left is a sandhill with a thicket. To the right at the edge of a road is a great oak. In front is a pool, with sheep drinking. Two shepherds. Blue sky with clouds. The figures are in the manner of A. van de Velde.

Signed on the right at foot with the monogram ; canvas, 24 inches by 28 inches.

Engraved by Masquelier and Le Bas as "Le petit Abreuvoir."
Sale.—Marquis de Salamanca, Paris, June 3, 1867, No. 109.

574*a*. **The Wood.**—On the left is a great oak. By the side of a road in the centre sit two travellers, conversing with a man and a woman. In the distance to the right are a river, a meadow, and hills.

Canvas, 27 inches by 24 inches.

Sale.—Dr. Goldsmidt, Paris, February 27, 1869, No. 68 (485 francs).

574*b*. **A Marshy Landscape.**—In front is a small sheet of water.

On the right is a group of tall trees, with a man. Beyond is flat pasture. Evening sunlight.

Canvas, 11½ inches by 14 inches.

Sale.—J. Dintl and others, Vienna, November 23, 1869, No. 140.

574*c*. **A Wooded Landscape with a Pool.**—Tree-stumps.

Sale.—R. Hume, London, 1870 (£215, N. Colnaghi).

574*d*. **Landscape with a Pool.**—The pool is on the right. To the left is a cottage in a wood. In the centre, in sunlight, are a peasant, a man holding a child, and, farther back, a dog.

Panel, 14 inches by 11½ inches.

Sale.—Samuel Baruch, Cologne, May 23, 1870, No. 30.

574*e*. **A Wooded Landscape with Water.**

Canvas, 13 inches by 18 inches.

Sale.—B. Lans and others, Amsterdam, April 25, 1871, No. 23.

574*f*. **The Interior of a Wood.**—In front is a pool; beyond are dunes.

Panel, 6 inches by 8 inches.

Sale.—M. D. Vis Blokhuizen, J. J. H. Antheunis, and others, Rotterdam, October 19, 1871, No. 38 (135 florins, Lamme).

575. **A Pool in a Wood.**—Rays of sunlight break through dark heavy clouds and illumine here and there the tree-tops in the wood. The foreground is wholly in shadow.

Signed with the monogram; panel, 14 inches by 19 inches.

Sale.—Isaac Péreire, Paris, March 6, 1872, No. 152 (3100 francs).

576. **A Great Pool.**—The pool fills the whole foreground and reflects great trees on the left. To right and left are cottages. In the distance a peasant in a boat rows across.

Signed in full almost in the centre at foot, and dated 1666; panel, 16 inches by 21½ inches.

In the collection of John W. Wilson, Brussels, 1873 catalogue, p. 112; sold in Paris, March 16, 1881.

576*a*. **A Wooded Landscape with a Pool.**—Ducks on the pool in front. [Possibly identical with 570*f*.]

Signed in full; canvas, 21 inches by 29 inches.

Exhibited at Vienna, 1873, No. 140.

Then in the collection of G. R. von Epstein.

577. **Landscape with a River and Trees.** Sm. 33.—A still dark sheet of water fills the whole foreground and the right middle distance, reflecting an old oak which is stripped of its bark. Near it are grass and bushes; beyond is a farm. In the water to the right, near the bank, are two cows, a sheep, a goat, and the herdsman. Beyond a road leads through the wood, with a distant view; on the road at the back is a

traveller. In the water on the extreme right are two other cows. Above them is seen a blue hill.

Signed in full; panel, 18 inches by 16 inches.

Sales.—Prince de Conti, Paris, March 15, 1779 (600 francs).
Destouches, Paris, March 21, 1794 (600 francs, Le Brun).
In the Mestern collection, Hamburg, 1874 catalogue, No. 7.

577*a*. **HORSEMEN FORDING A STREAM.**—A stream winds from the left distance to the foreground, where it divides into two channels to right and left. From the left several horsemen are crossing. One man has dismounted, and is about to lead his horse across by the bridle. Another man halts behind him to the left. A third, seen from the back, halts in front, with two dogs. A fourth, on the right, is mounting his grey horse; a fifth has ridden a little way ahead. Other figures. On the left, near a bush in blossom, are two tree-trunks. A wood extends to left and right and in the distance. Above the tree-tops to the right rises a hill with a bare rocky top.

Signed in full on the left at foot; canvas, 20 inches by 26 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 125.

Then in the collection of Elizabeth Pringle, London.

In the possession of the Paris dealer J. Depret since 1908.

577*b*. **A River in a Wood, with Two Anglers.**—The river flows towards the right distance. In the right foreground two men sit angling from a projecting bank.

Signed with the monogram; canvas, 15 inches by 21 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 114.

Then in the collection of Robert Williams, London.

578. **A Wooded Landscape with a Rushy Pool in front.**—To the left are hills. Two men are on a hill-top. Many sheep. [Compare 644*a*.]

17 inches by 22 inches.

Bought at a London sale, and sold to J. Dorington.

Bought by Smith in 1855, and sold in 1856 to W. Fuller Maitland.

Sale.—W. Fuller Maitland, London, May 10, 1879 (£388 : 10s., Harding).

579. **A Marsh in a Wood.**—On the right is a wood; in front is a marsh. Beyond is a flat landscape.

Signed with the monogram; canvas, 23 inches by 26½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1880, No. 85.

Then in the collection of E. W. Harcourt, London.

580. **A Woodland Glade.**—On the left is a wood; some oaks look yellow in the sunlight. In front and to the right is a pool covered with rushes and weeds; on the water are ducks. On the bank is an angler.

Signed with the monogram; canvas, 22½ inches by 28½ inches.

Sale.—Prince Demidoff, San Donato, March 15, 1880, No. 114.

581. **The Stag-Hunt.**—The stag surrounded by huntsmen has fled into a stream which flows through a wood and forms a waterfall in front. Grey clouds with faint light at the edges. The figures are by A. van de Velde.

Signed on the right at foot; canvas, 27 inches by 22½ inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 454.

582. **A River in a Wood.**—Trees line the bank of a river at the foot of a sunlight hill, which is reflected in the water and relieved against a blue sky with clouds. In front are two ducks.

Panel, 6 inches by 7½ inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 460.

582*a*. **The Ford.**—A shepherd drives his flock through a stream. On the banks are high trees and underwood, which are reflected in the water. Clouds in the sky.

Panel, 9½ inches by 12 inches.

Sale.—L. Flameng, Paris, April 14, 1882, No. 66.

583. **A Sportsman shooting.**—In front is a pool. A sportsman has dismounted from his horse to fire at birds flying over the water. Peasants wait at a little distance. Three oaks stand on a green hill, on which sheep are feeding. Cloudy sky. The figures are by Philips Wouwerman.

Panel, 21 inches by 25 inches.

Sales.—Baron de Beurnonville, Paris, May 9, 1881, No. 459.
Baron de Beurnonville, Paris, May 21, 1883, No. 86.

584. **The Ford.**—At the foot of a hill covered with grass and trees flows a stream, through which a shepherd drives sheep. Sunlit sky with clouds.

In the collections of Cottreau and Antonis Escudero, successively.
Sale.—Moreau-Chaslon, Paris, February 1884 (4000 francs); noted by Paul Eudel, 1885, p. 159.

585. **A Wooded Landscape.**—On the left are tall trees. In the centre is a cottage with two figures in front. On the right is another cottage, with a man standing at the door. In the left middle distance is a river. Cloudy sky.

Canvas, 32 inches by 40 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 89.
Then in the collection of Lord Mount Temple, Broadlands.

585*a*. **A Hilly and Wooded Landscape with a Pool in front.**—To the left is a herdsman with goats under some trees.

Signed with the monogram; panel, 20 inches by 26 inches.

Exhibited at Düsseldorf, 1886, No. 285.
Then in a private collection in Cologne.

585*b*. **A Wooded Landscape with a Stag-Hunt.**—On the left

a horseman leaps forward. The figures are said to be by Philips Wouwerman. [Probably identical with 621.]

Signed in full; panel, 19 inches by 24½ inches.

Exhibited at Düsseldorf, 1886, No. 286.
Then in the collection of J. B. Hoffmann, Wiesbaden.

585*c*. **Landscape with a Lake.**—The lake fills the centre and is surrounded by thick bushes. In the distance, amid bushes, is a tower. In the foreground, which is thickly overgrown with reeds, a dog barks at a cow.

Signed in full on the left at foot, and dated 1657; canvas, 12½ inches by 16 inches.

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 134.

586. **A WOOD WITH A POOL.**—A glade with a little pool in front. Beside it sit a man and a woman. On the other side are a man, a woman, and a boy with a dog. On the road farther back a shepherd with sheep is in front of a cottage. Blue sky with clouds. The figures are by Berchem. An early work, dating from about 1650; its genuineness has been wrongfully questioned.

Signed in full on the right; panel, 27 inches by 36 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1894, No. 71.
Then in the possession of the London dealer Martin Colnaghi.

586*a*. **A Little Pool amid Woods.**—Near the pool on the left are two anglers. At the side, on a road along the bank, is a traveller with a dog.

Signed with the monogram; panel, 13½ inches by 15½ inches.

Sales.—L. von Lilienthal and others, Cologne, December 21, 1893, No. 368.
Bokelmann and others, Cologne, December 19, 1894, No. 357.

587. **A Wooded Landscape.**—At the foot of a thickly wooded hill is a stream. A broad road leads from the hill over a bridge to the left foreground. On the road is a woman carrying a bundle on her head and accompanied by a child. A man is on the bridge.

Signed with the monogram; canvas, 41½ inches by 50½ inches.

Sale.—C. Sedelmeyer of Paris, Berlin, November 16, 1897, No. 42.

588. **DUCK-SHOOTING.**—In the foreground of a wooded landscape, the trees in which are strongly relieved against the sky, is a pool. Two sportsmen are in a boat; one shoots at ducks. Sunset. The little figures are by A. van de Velde. The picture has been damaged.

Signed in full on the boat; panel, 20½ inches by 16 inches.

Sale.—Edouard Kums, Antwerp, May 17, 1898, No. 128 (525 francs, Keusters).

589. **A PLACID RIVER AT THE EDGE OF A WOOD.**—A placid river fills the foreground; to the left are reeds and to the right water-lily plants, not in bloom. The river stretches away into the left distance, where there are several boats. The left bank is hilly. The

right bank forms an angle to the left and then runs parallel to the lower edge of the picture. It is densely overgrown with trees; a solitary beech, with sunlit bark, which bends a little to the right, is reflected in the water. To the left, beside the beech, are two figures, seen from the back; one stands and the other is seated. Cloudy sky; evening. [Very probably identical with 687*b*.]

Signed in full on the right at foot; canvas, 21½ inches by 26 inches.

Engraved by Damman.

Sales.—Peacock, London, 1844 (£140 : 14s., Sm., who sold it to R. White of Edinburgh for £200).
R. White of Edinburgh, London, 1861 (£120 : 15s., Sm.).
Baron de Beurnonville, Paris, May 9, 1881, No. 455.
Tabourier, Paris, June 20, 1898, No. 184.

589*a*. **A Wooded Landscape with a Pool.**—An angler. In the distance is a farm.

Signed; 19½ inches by 22½ inches.

Sale.—Alexander Boyle and others, London, June 25, 1898, No. 110.

590. **A RIVER IN A WOOD.**—A small and placid river flows from the distance and fills the whole width of the foreground. The banks, which are rather steep, are thickly covered with trees. On the extreme left is a little waterfall. [Possiby identical with 385*e*.]

Signed; canvas, 21 inches by 24½ inches.

Sale.—C. Scarisbrick, London, May 11, 1861 (possibly £204 : 15s., Woodin).

In the collection of J. Walter, Bearwood.

In the possession of the New York dealers Knoedler and Co.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 173.

591. **A WOODED LANDSCAPE WITH A BROAD POOL.** Sm. 247.—The pool fills the whole foreground. On the right side of the farther bank are tall trees, reflected in the water; in their shade is a boat with three men and a woman. Farther left a man and a woman walk to the left. On the extreme left are trees reflected in the water. Between the two groups of trees, farther back, is a flock of sheep in a meadow; beyond is a wood. Evening.

Signed in full; canvas, 26 inches by 21 inches.

Sales.—C. S. Roos, Amsterdam, August 28, 1820, No. 70 (640 florins, Hansen for De Haas).
Abraham de Haas, Amsterdam, November 8, 1824, No. 36 (820 florins, Nieuwenhuys).
Nieuwenhuys, London, May 10, 1833 (£78 : 15s.).

In the collection of Henry Bevan, London, 1835 (Sm.).

Sale.—Sir Edmund J. Dean Paul, London, June 27, 1896.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 46.

592. **A POOL AT THE EDGE OF A WOOD.**—On a piece of ground in front lie four tree-trunks. Beyond is a still pool, the bank

of which on the left forms a half-circle. On the farther bank the ground rises and is covered with trees. Blue sky with clouds.

Signed with the monogram; canvas, 27½ inches by 20½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 103.

In the collection of Colonel Hankey, Beaulieu, Hastings.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 47.

593. **A HILLY AND WOODED LANDSCAPE WITH A POOL.**—A pool is in the centre foreground. To the left a road winds into the wood. On the road in front a dog barks at a cow which is drinking on the farther bank. Beyond is another cow. On the right a road, which is sunlight in the middle distance, leads away. In the centre of the middle distance are great gnarled oaks on a hill; a glade high up is in sunlight.

Canvas, 34½ inches by 47 inches.

In the collection of Colonel Hankey, Beaulieu, Hastings.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 48.

593*a*. **A Wooded Landscape with a Stream.**—In the distance is a church. To the left are a horseman and a group of peasants.

18½ inches by 14½ inches, or the reverse.

Sale.—Woronzow, Florence, April 23, 1900, No. 491.

593*b*. **Wooded River Landscape with Anglers.**

Panel, 10½ inches by 15 inches.

Sale.—London, November 24, 1900, No. 32.

593*c*. **A Wooded Landscape with a River.**—A cottage stands high in rolling sandy country near a river. In front a fisherman goes towards the road.

Panel, 12 inches by 14½ inches.

Sale.—E. Verveer and others, Amsterdam, November 27, 1900, No. 33.

593*d*. **A Well-Wooded Rocky Country.**—In the middle distance two men converse near a little pool. In the distance is a range of hills.

Signed in full; canvas, 19½ inches by 27 inches.

Sale.—Frantzen and others, Cologne, December 20, 1900, No. 242.

593*e*. **A Woodland Stream.**—With a sandbank, a cottage, and a boat.

Panel, 20½ inches by 26½ inches.

Sale.—Younge and others, London, November 22, 1902, No. 28.

594. **A WOODED LANDSCAPE WITH COTTAGES, FIGURES, AND A POOL.**

10½ inches by 12½ inches.

Sale.—London, February 15, 1904, No. 68.

595. **A Wooded Landscape with a Stream, a Shepherd, and Sheep.**—In the left centre is a group of sunlit oaks. Between the nearer trees flows a little stream. Through the trees is a shepherd's hut, with the shepherd himself beyond. To the right cattle graze. In the distance are wooded hills. Cloudy sky.

Signed with the monogram on the right at foot; panel, 21½ inches by 29 inches.

Sale.—Paul Mersch, Berlin, March 1, 1905, No. 95.

596. **A WOODED LANDSCAPE.**—In the centre of the middle distance is a tree-trunk broken half-way up. Beyond to the left are two great oaks. Farther back to the right three sheep are grazing. In the left background is the edge of a wood; in the right background are high hills. In the extreme left foreground is a watercourse with water-lilies.

Signed with the monogram; panel, 21 inches by 28 inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1905, No. 32.

In the possession of the Paris dealer J. Depret.

596*a*. **The Edge of a Wood.**—Horsemen and foresters with a dog on a road. In front, beside a pool, sits a peasant. On the right, between the trees, is a group of cottages.

38 inches by 48 inches.

Sale.—London, May 12, 1906, No. 134.

596*b*. **A Wooded Landscape.**—Peasants on a road near water.

24½ inches by 29 inches.

Sale.—London, July 20, 1906, No. 62.

597. **A Wooded Landscape with a Pool.**—A sandy and undulating landscape with a scattered oak wood. Almost in the centre foreground is a small pool; the sandy bank to the left is rather high; along the right bank is a pathway, at the side of which a peasant sits fishing. Through the trees is a distant sunlit plain, with sheep grazing. Beyond is a village church. On the slope of the hill to the left a peasant with sheep goes towards a plateau. A cloud with silvery edge in the clear sky.

Panel, 12 inches by 16 inches.

Sale.—J. de Geel Bennigsen and others, Amsterdam, March 12, 1907, No. 839.

598. **A STAG-HUNT.**—On the right, across a little torrent, are two great trees, the beginning of a wood. In the left foreground a sportsman, who kneels, has just fired at a stag standing to the left near the trees; a hound approaches. In the extreme left foreground a woman sits on the grass, with a basket on her right arm. A woodcutter with an axe over his left shoulder walks to the left. In a plain in the distance two horsemen gallop forward; their hounds run in front of them. Beyond are hills under a sky full of grey clouds. Two birds of prey fly above. The figures are by Philips Wouwerman. Broad in style.

Signed on the left at foot with the monogram; canvas, 44 inches by 37 inches.

In the collection of Sir Charles Robinson, London.

In the collection of Karl von Hollitscher, Berlin.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 39.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 165 (5800 francs, Copenhagen Museum).

In the Copenhagen Museum.

599. **A ROAD THROUGH A WOOD.** Sm. Suppl. 90.—The road winds away to the left of the centre, curving round a bank with bushes in the left foreground. On the right farther back is a little pool. Near this a man and a boy come forward along the road. The man carries a sack on his back, and holds the boy with his right hand. In front of them are two dogs; the dog to the right has startled a bird. Farther back a traveller limps away, leaning on his stick. In the distance is a shepherd with sheep. Clear in tone, with a bright sky.

Signed on the left at foot; canvas, 20 inches by 26½ inches.

In the possession of Bourgeois, Paris, before 1842 (priced at 5500 francs).

Sales.—Th. Patureau, Paris, April 20, 1857, No. 32.
Christophe van Loo, of Ghent, Paris, 1881.
Rikoff, Paris, December 4, 1907, No. 16 (33,000 francs, Boyer).

600. **THE EDGE OF A WOOD.**—A wood on high ground fills more than the left half of the middle distance. A road with deep ruts leads down to a pool which occupies a small portion of the foreground. The lower part of the road has been mended with logs, laid diagonally; higher up, the wood is in full sunlight. A woodcutter with a frisking dog comes down the road. In the wood, beyond the road, two persons converse; farther back is a cottage. In the right middle distance, behind a fence, two persons go to the left towards the wood. Beyond is a view of a mountain valley.

Signed on the right at foot; canvas, 26 inches by 34 inches.

Sale.—Rikoff, Paris, December 4, 1907, No. 17 (8500 francs, Depret).

In the possession of the Paris dealer J. Depret.

600*a*. **A Wooded River Scene.**—With a peasant.

Panel, 5 inches by 6 inches.

Sale.—H. Zoeppritz, London, May 15, 1908, No. 24 (£5 : 5s., Streletskie).

600*b*. **A Wooded Landscape.**—With large and lofty trees and a stream. On a road, leading to the foreground, a horseman and a man on foot converse. Grey clouds.

Signed in full on the left at foot, and dated 1659; canvas, 21½ inches by 29½ inches.

Sale.—Munich, December 16, 1908, No. 118.

600*c*. **A Road through a Wood.**—Three men are on a road leading to a hill shaded by great oaks. In front a sportsman walks through a

pool. Near him are a cottage and two dead tree-trunks. In the left distance is a little church.

Panel, 14½ inches by 13 inches.

Sale.—Amsterdam, June 30, 1909, No. 136.

601. **A WOODLAND LAKE.**—In the left foreground is a small strip of ground with a tree-trunk. Beyond is a still pool, stretching away from right to left. On the farther bank to the right is a line of tall trees, which extend far away to the left distance. In the right foreground is a tree, broken half-way up, with a felled tree in the water in front. On the pool in the centre is a boat with two men; one of them is dressed in red.

Signed with the monogram; canvas, 26 inches by 29½ inches.

In the collection of A. Roehn, Paris—either the father, whose collection was sold in 1868, or the son, whose collection was sold in 1865.

In the collection of Dr. Kuranda, Vienna.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 178.

In the collection of the late C. T. Yerkes, New York; in the sale, New York, April 5, 1910, though not described in the *édition de luxe* of the sale catalogue.

In the possession of the Munich dealer Julius Böhler.

In the possession of the Paris dealers Steinmeyer and S. Bourgeois.

602. **A Wood with a Marshy Pool.** Sm. 296.—On the right a clay road winds over a low hill beside a wood and round a bank on which stands a fine old oak. To the left is a pool, overgrown with water-plants; two tree-trunks lie on the bank. In the middle distance is a sunlit cottage amid trees. A traveller sits by the roadside. A man and a boy approach.

Described by Sm. from a lithograph by Ekerman.

603. **A River Scene with an Angler.** Sm. 298.—On the left is a wood, in front of which two decayed trees, one of them a beech, bend over a stream. On the right is a wide sheet of water. A boat with three men is near a little wooded island. In front two cows stand in the water. Beyond them a youth sits on a decayed tree, angling.

Described by Sm. from an engraving by Boisseau.

604. **A Wooded and Marshy Landscape.**—A marsh, with water-lilies here and there, extends from the centre foreground over the middle distance. To right and left is a very thin wood. In the left foreground is a tree-stump; the trunk lies near. In the right foreground a man sits beside the water, angling. In the distance is a town with a church.

A broad picture.

Described from a print in the catalogue of a sale by Roos and Co., Amsterdam, No. 839.

605. **A WOODED LANDSCAPE WITH CATTLE.**—Cattle are on both sides of a road. A woman milks a cow. The picture has been very much damaged, so that its genuineness seemed at one time

doubtful. The figures are said to be by A. van de Velde, and are at least in his manner.

Canvas, 42 inches by 56½ inches.

In the Mannheim Gallery.
In the Augsburg Gallery, 1899 catalogue, No. 629.

606. **THE EDGE OF A WOOD.**—In the middle distance, in front of a wood, are beeches in full leaf. In the right foreground, on the slope of a hill, lie felled trees. To the left is a view of a wooded distance.

Signed with the monogram ; panel, 18 inches by 24½ inches.

Exhibited at Berlin, 1890, No. 254.
In the collection of Franz Brodtmann, Berlin.

607. **THE EDGE OF A BEECH WOOD.**—A dark green wood of lofty beeches fills more than the right half of the picture. In the right foreground sits a woman in red and a man, with a dog. In the left foreground is a little pool. Beyond it yellow sheep and white goats are lying down, standing up, or feeding. On the left a roof with a chimney rises from the depths of the wood. Above the trees is a view of the distance. Grey cold sky with little blue.

Panel, 12 inches by 22 inches.

Acquired from the Hallwyl collection, 1840-50.
In the Berne Museum, 1895 catalogue, No. 444 (old No. 192).

608. **WOODED HILLS WITH A STAG-HUNT.** Sm. 333. —A high wood fills the foreground. In the left centre two horsemen with a hound hunt a stag. To the right, higher up, is a wooded hilltop. Below to the left is a distant view through the trees. Clouds in the sky. [Pendant to 609.]

Canvas, 25 inches by 21 inches.

In the Salzdahlum collection, cabinet 7, No. 63.
In the Brunswick Gallery, 1910 catalogue, No. 378*a* (old No. 651).

609. **WOODED HILLS WITH A HORSE AND CART.**—In front is a high wood. From the right centre comes a horse and cart, containing a man and a woman. Above to the left is a wooded hilltop. Below to the right, through the trees, is a river with a wooded hill and a distant view. [Pendant to 608.]

Signed with the monogram on the right at foot ; canvas, 25 inches by 21 inches.

In the Salzdahlum Gallery, cabinet 7, No. 53.
In the Brunswick Gallery, 1910 catalogue, No. 378*b* (old No. 652).

610. **A WOODED LANDSCAPE WITH CATTLE.**—In front is a pasture with sheep. On the right, near a hill, are two cows. Three figures. An early work.

Signed in full on the left at foot ; panel—or canvas, according to the owner—14½ inches by 15½ inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1882, No. 239.

In the collection of Francis Gibson, Saffron Walden; inherited by Lewis Fry in 1862.

In the collection of Lewis Fry, Clifton, near Bristol, No. 106.

611. **A WOODED LANDSCAPE.** Sm. 325.—In the right foreground is a path through a glade. In the left foreground a peasant with a basket on a stick walks towards the middle. On the same path two men, one standing and the other seated, are conversing. In the distance are roofs amid trees.

Signed in full on the left at foot, and dated 1647; panel, 22½ inches by 29 inches.

In the Palace at Hanau, No. 84, in 1835 (Sm.).

In the Kassel Gallery, 1903 catalogue, No. 397 (old No. 368).

612. **LANDSCAPE; THE EDGE OF A WOOD.**

Signed with the monogram; panel, 10 inches by 10½ inches.

In the Darmstadt Museum, 1885 catalogue, No. 399.

613. **A ROAD THROUGH A WOOD.**—Through the middle of a wood with high undergrowth leads a sandy road, towards a sunlight plain. In front are two trees in full light. By the roadside to the left is a man in black near a woman in red; the figures are by Ruisdael himself. Light clouds in the sky. The sunlight falls from the left. [Pendant to 218.]

Signed in full on the right at foot; canvas, 25 inches by 20½ inches.

Etched by Bruder after a drawing by J. P. Veith.

In Guarienti's Dresden inventory (before 1753), No. 1567.

In the Dresden Gallery, 1908 catalogue, No. 1500.

614. **A ROAD THROUGH A WOOD.**—A road leads through a low wood with autumn colouring and much undergrowth. In the centre of the middle distance a man comes forward; to the right, farther back, is his dog. The view is bounded by trees in the distance. On the horizon the sky has a yellowish light from the summer sunset. One of Ruisdael's earliest pictures.

Signed in full, and dated 164– (the last figure is 5 or 8); panel, 11½ inches by 14½ inches.

In the Van Hasselt, and in the De Bruyn-Van Hasselt collections, Amsterdam.

Sale.—B. G. Roelofs and others, Amsterdam, April 2, 1873, No. 21 (bought in).

In the collection of J. C. de Bruyn, The Hague.

In the collection of C. Hofstede de Groot, The Hague.

Sale.—P. A. B. Widener of Philadelphia, and others, Amsterdam, June 30, 1909, No. 44 (4100 florins, bought in).

In the collection of C. Hofstede de Groot, The Hague, who presented it in 1909 to the Royal Picture Gallery.

In the Royal Picture Gallery, The Hague, 1910 catalogue, No. 728.

615. **LANDSCAPE WITH A WOODED HILL.**

Canvas, 23 inches by 25½ inches.

In the possession of the Hamburg dealer E. Harzen, who bequeathed it to the Kunsthalle.

In the Hamburg Kunsthalle, 1887 catalogue, No. 153.

616. **A STONE-QUARRY WITH A WOOD.**—On a hill amid trees stands a cottage. In the left distance is a small figure in red. To the left is a sunlit cloud. The light falls on the blocks of stone. Of the late period. The sunlit blocks remind one of "The Jews' Burying-ground" at Dresden (219).

Signed with the monogram on the right at foot; canvas, 26 inches by 28½ inches.

In the collection of G. Martius, Kiel, since about 1890.

617. **AN OAK WOOD.**—Great trees stand out to right and left in front. A fallen tree lies in the right foreground. On the road to the left a shepherd drives sheep forward. In the middle distance is a woodland pasture; in the right sits a woman conversing with a shepherd who stands in front of her; to the left, in front of the man, is a dog.

Signed in full; canvas, 26 inches by 34 inches.

In the collection of Countess Reventlow, Copenhagen.

617*a*. **A Wooded Landscape.**

Canvas, 39½ inches by 54 inches.

Exhibited at Lemberg, 1909, No. 79.

In the collection of Vladimir Lukasiewicz, Lemberg.

618. **AN OLD OAK.**—In the centre of the middle distance stands an old oak. To the left is a dark wood. A road leads from the centre foreground, curving to the left round the oak, towards a cottage amid trees in the right distance. In the right foreground lies a tree-trunk. Three figures. Light cloudy sky.

Signed with the monogram; panel, 12½ inches by 11½ inches.

In the Wynn Ellis collection, bequeathed to the National Gallery in 1876.

In the National Gallery, London, 1906 catalogue, No. 988.

619. **THE BROKEN TREE.**—A tree with a white stem, growing on a bank to the right, has fallen to the left, and lies across the foreground. Higher up the bank to the right stands a large tree; other trees are on the hill in the right distance. To the left, across a plain, stands a large ruined building with a square tower, with trees to the right across the middle distance. Beyond the castle runs a large and lofty hill, filling more than the left half of the background. Light clouds in the sky. The same subject, from a slightly different standpoint, as "The Monastery" at Dresden (753). [Compare also 748.]

Panel, 8½ inches by 11½ inches.

In the Wynn Ellis collection, bequeathed to the National Gallery in 1876.

In the National Gallery, London, 1906 catalogue, No. 991.

619*a*. **SKIRTS OF A FOREST.**—A man sits at the roadside in front. A woman with a child stops to speak to him. To the right is a felled tree. Trees in the distance.

Canvas, 22½ inches by 27 inches.

In the collection of George Salting, London; bequeathed to the National Gallery, 1909.

In the National Gallery, London, No. 2566.

620. **A Dark Wood.**—A ray of sunlight penetrates the trees.

In the collection of Baron de Rothschild, London, 1854 (Waagen, ii. 130).

Presumably in the collection of Lord Rothschild, London.

620*a*. **LANDSCAPE WITH A BLASTED TREE.**—The tree is in front. Near it a sportsman is shooting ducks, which are somewhat out of scale. In the distance is a stag-hunt. The foliage has the tints of late autumn. Sunlit clouds in a deep blue sky.

Signed in full on the left at foot; canvas, 12 inches by 10 inches.

In the Wallace Collection, London, 1908 catalogue, No. 148.

621. **An Oak Wood with a Little Pool.**—The pool is in a glade in front. Some of the foliage has autumn tints. A hunting scene; a stag (or hind) is driven into the pool by hounds. A storm is approaching. If genuine it is not a pleasing example. [Probably identical with 585*b*.]

Signed in full on the right at foot; canvas, 19 inches by 24½ inches.

In the collection of J. B. Hoffmann, bequeathed to Mainz in 1889.

In the Mainz Museum, 1905 catalogue, No. 199.

622. **A WOODED LANDSCAPE.**—With a dead tree stripped of its bark.

In the collection of Maurice Kann, Paris.

In the possession of the dealers Duveen Brothers, Paris.

623. **SPORTSMEN IN A HILLY AND WOODED LANDSCAPE.**

Signed on the left; panel, 15½ inches by 13 inches.

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller and Co., 1906, No. 111.

In the collection of Max Flersheim, Paris.

624. **THE EDGE OF A WOOD.**—On the right is a broad road. In front is a fallen tree with a white stem. In the centre is a woman with a child. In the right distance is a church tower.

Canvas, 39 inches by 52 inches.

In the collection of John G. Johnson, Philadelphia.

625. **A WOODED LANDSCAPE.**—In front is a river. Several figures. More restful in tone than its pendant, 626.

Signed in full; canvas, 26 inches by 21 inches.

Sale.—Hobb, London, 1764 (£10 : 10s., J. Warde).

In the collection of Colonel Warde, Squerries Court, Westerham.

626. **A VIEW OF A WOOD.**—A fine effect of light in the clouds. A hill; a little town in the distance; several figures. In front is a river. Evening. [Pendant to 625.]

Signed in full on the left at foot; canvas, 26 inches by 21 inches.

Sale.—Dr. Braggs, London, 1758 (£10 : 10s., J. Warde).
In the collection of Colonel Warde, Squerries Court, Westerham.

627. **A ROAD THROUGH AN OAK WOOD.** Sm. Suppl. 62.—A wood of tall oaks in full leaf fills the right half of the middle distance. A road, in places strongly lighted, leads through the wood to the right. A man leading a boy walks towards the entrance of the wood. In the left centre foreground is a lofty oak with leaves only on the left side. Beyond it to the left are charcoal-burners near smoking tree-trunks. In the left distance is a hilly landscape with windmills. Late afternoon. Probably of the very late period. [Pendant to 371.]

Signed in full; canvas, 41 inches by 50 inches.

Etched by Boilvin and Monsanto.
Exhibited at the British Institution, London, 1839; and at Vienna, 1873, No. 29.
In the collection of Sir Thomas Baring, London, 1839.
Sales.—Sir T. Baring, London, June 2, 1848 (£95 : 11s., Capron).
C. Sedelmeyer, Vienna, December 20, 1872, No. 142 (18,500 florins, A. Scharf).
A. Scharf of Vienna, Paris, March 18, 1876.
Baron de Beurnonville, Paris, May 9, 1881, No. 448.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 180.
In the collection of Prince Liechtenstein, Vienna.

628. **THE STRAYED HORSEMAN.**—A cavalier on a grey horse, who has lost his way, is directed by a peasant lad who holds his bridle. The cavalier wears a red cloak and a large plumed slouch hat. On the grass to the right of the road sits a woman with a child on her back. On the left a peasant walks beside some bushes. On the right is a tree-trunk. Blue sky with white clouds.

Signed in full on the left; panel, 18½ inches by 15½ inches.

In the collection of King Leopold II., Brussels.
In the possession of the Paris dealer F. Kleinberger.
In the collection of Stephan von Auspitz, Vienna.

628*a*. **Landscape with a Wood.**

Sale.—Guerin, The Hague, September 13, 1740 (Terw. 31), No. 79 (25 florins 5, with another picture of the same number, 820*b*).

628*b*. **View of a Wood.**

Sale.—Guerin and others, The Hague, September 13, 1740, No. 92 (13 florins)—not mentioned by Terw.

628*c*. **A Wood with Sheep.**

Sale.—W. van Velthuyzen, Rotterdam, April 15, 1751, No. 28.

628*d*. **A Wooded Landscape.**
23½ inches by 30 inches.

Sale.—H. Wolters, Amsterdam, May 4, 1757, No. 41.

628*e*. **A Wooded Landscape with Many Figures.**—The figures by Lingelbach.

21½ inches by 26½ inches.

Sale.—J. Clockener and others, Amsterdam, January 15, 1759, No. 4.

628*f*. **A Wooded Landscape.**

41 inches by 40 inches.

Sale.—Amsterdam, March 20, 1764, No. 68 (44 florins, Van den Bogaard).

628*g*. **A Wooded Landscape with Figures.**

Sale.—Amsterdam, May 23, 1764, No. 323 (3 florins, with No. 324, Van den Berg).

628*h*. **A Wooded Landscape.**

31½ inches by 56½ inches—or 31½ inches by 35½ inches, according to the original catalogue.

Sale.—N——, Leyden, June 1, 1765 (Terw. 446), No. 3—or No. 61 of the original catalogue—(25 florins 10, Verbeek).

628*i*. **A Wooded Landscape.**—Figures by Philips Wouwerman.

23½ inches by 18½ inches.

Sale.—(Supplementary) Amsterdam, June 4, 1766, No. 62.

628*j*. **A Wooded Landscape with Figures.**

Canvas, 20 inches by 15 inches.

Sale.—Antwerp, May 25, 1768 (Terw. 657), No. 20 (23 florins).

628*k*. **A Wooded Landscape.**

Panel, 13 inches by 18½ inches.

Sale.—Amsterdam, October 4, 1769, No. 44 (14 florins, De Winter).

628*l*. **A Wooded Landscape with Figures.**

Panel, 16½ inches by 22½ inches.

Sale.—Amsterdam, October 4, 1769, No. 45 (26 florins, Ten Kate).

628*m*. **View of a Wood.**

28 inches by 23½ inches.

Sale.—J. Palthe, Leyden, March 20, 1770, No. 91 (7 florins, Verbeek).

628*n*. **A Shepherd driving Sheep.**—In the foreground of a wooded landscape.

Panel, 14½ inches by 11½ inches.

Sale.—Amsterdam, June 13, 1770, No. 87 (7 florins).

629. **A Wooded Landscape.**—In front, two travellers converse. In the middle distance is a horseman, followed by a huntsman on foot. A broad distance.

Panel 21½ inches by 18 inches.

Sale.—N. Albrechts and others, Amsterdam, May 11, 1772, No. 31 (26 florins, Van den Bogaard).

629*a*. **A Wooded Landscape.**—In the right foreground a man tightens the saddle girths of a grey horse. A woman sits with a child in her lap. To the left are a man on a bay horse, another on a yellow horse, and a peasant, a woman, and a child in a waggon drawn by a bay horse. Farther away are a traveller with a bundle on his shoulder, and two beggars. In the distance are figures and sheep. The figures are by Ph. Wouwerman.

Canvas, 23½ inches by 29½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 281 (301 florins, Fouquet).

629*b*. **A Wooded Landscape, with a Sportsman resting.**—Three dogs on the right. A fine hilly distance. The figures are by Lingelbach.

Canvas, 41 inches by 34 inches.

Sale.—Amsterdam, June 21, 1774, No. 185 *.

629*c*. **A Wooded and Hilly Landscape.**

Panel, 9½ inches by 12 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 199.

629*d*. **View of a Wood.**—In front is a horseman. [Pendant to 528*a*.]

Canvas, 18½ inches by 24½ inches.

Sale.—Amsterdam, August 7, 1776, No. 125 (3 florins 15).

629*e*. **Landscape, with Trees.**—In front is a sandy road, with men walking and resting.

Panel, 17½ inches by 13 inches.

Sale.—Soeterwoude, August 14, 1776, No. 23.

629*f*. **A Wooded Landscape.**—Cattle on a hill.

Panel, 19 inches by 24½ inches.

Sale.—Amsterdam, September 24, 1777, No. 117 (8 florins, De Bon).

629*g* and *h*. **Two Landscapes.**—[Pendants.]

Panel, 15 inches by 13 inches, each.

Sale.—B. C. Thienpont, The Hague, March 28, 1778, Nos. 59 and 60 (10 florins 10).

629*i*. **A Wooded Landscape with Figures.**

21 inches by 19½ inches.

Sale.—Jan Verbeek, Leyden, August 18, 1778, No. 14 (2 florins 15, Blijkersveld).

629*j*. **A House near a River.**—With a road.

Sale.—Dulac, Paris, November 30, 1778 (601 francs, with 629*k*); noted by Ch. Blanc, i. 439.

629*k*. **A Wooded Landscape.**

Sale.—Dulac, Paris, November 30, 1778 (601 francs, with 629*j*); noted by Ch. Blanc, i. 439.

630. **A Wooded Landscape.**—On the right is a thatched cottage. In front is a broad road, with travellers. In the distance is a village church tower. [Pendant to 631.]

Panel, 17½ inches by 13 inches.

Sale.—G. F. J. de Verhulst, Brussels, August 16, 1779, No. 154.

631. **A Road between Two Woods.**—On the left are a cottage and a traveller. [Pendant to 630.]

Panel, 17½ inches by 13 inches.

Sale.—G. F. J. de Verhulst, Brussels, August 16, 1779, No. 155.

631*a*. **A Road between Trees.**—A man drives a cow forward. In front and in the distance are figures.

Canvas, 27 inches by 32 inches.

Sale.—J. Pompe van Meerdervoort, Soeterwoude, May 19, 1780, No. 32 (22 florins 10, Spruyt).

631*b*. **A Wooded Landscape.**

Panel, 13 inches by 14 inches.

Sale.—J. van der Velden, Amsterdam, December 3, 1781, No. 59 (25 florins, J. Tersteeg).

631*c* and *d*. **Two Pictures of a Wood with High Trees.**—With a hunt by Ph. Wouwerman.

Sale.—Johan Engelman, Haarlem, July 16, 1782, Nos. 41 and 42 (21 florins 8, the pair).

631*e*. **A Wooded Landscape.**—Two peasants near a pack-horse.

Canvas.

Sale.—S. Stinstra, Amsterdam, March 26, 1783, No. 205 (2 florins 5, J. Held).

631*f*. **A Wooded and Hilly Landscape, with Figures and Cattle.**

Canvas, 16 inches by 20½ inches.

Sale.—J. van der Maas and the widow of P. van Spijk, Rotterdam, June 30, 1783, No. 61 (43 florins, Brouwer).

631*g*. **A Wooded Landscape.**—Amid trees in full leaf is a traveller. In the distance are several pedestrians and persons resting.

Panel, 16½ inches by 14 inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 318 (40 florins, C. S. Roos).

631*h*. **A Hilly and Wooded Landscape.**—In the distance is a church tower.

Panel, 23½ inches by 23½ inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 145.

632. **Landscape, with High Trees in front.**—On an uphill road to the right a man and a woman walk. [Pendant to 902*e*.]

Panel, 12½ inches by 13 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 347 (161 florins, with pendant, Laytsche).

633. **Landscape, with High Trees.**—In the centre, on a road, is a woman with a child. On a hill a man is resting.

Panel, 24 inches by 21 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 348 (348 florins, Beekman).

633*a* and *b*. **Two Wooded Landscapes.**—Figures walking.

Panel, 12 inches by 10 inches each.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 288 (4 florins 5, Strubing).

633*c*. **A Wooded Landscape.**—In the right foreground, near some large tree-trunks, a sportsman examines his gun. Near him are dogs. Other men are preparing for the chase. Figures by Lingelbach.

40 inches by 35 inches.

Sale.—Jan Lambers, Amsterdam, May 6, 1788, No. 17 (110 florins, Fouquet).

634. **Landscape, with a Thick Wood.** Sm. 69.—The wood is bounded by high hills. In front are several figures and horses, by Ph. Wouwerman.

Canvas, 18 inches by 23 inches.

Sale.—Castelmore, Paris, December 20, 1791 (2840 francs).

634*a*. **A Wooded and Hilly Landscape.**—A stag-hunt. Figures by Lingelbach.

Panel, 28½ inches by 39 inches.

Sale.—Amsterdam, March 13, 1793, No. 17 (26 florins, Versteeg).

634*b*. **A Wood with Sheep.**

Panel.

Sale.—J. Cats and S. Goblé, Amsterdam, April 16, 1800, No. 60 (11 florins 10, Gruijter).

634*c*. **A Wood.**—Great trees, figures, and sheep.

Sale.—G. H. Trochel and others, Amsterdam, May 11, 1801, No. 76 (52 florins, Gruijter).

634*d*. **A Shady Wooded Landscape.**—Travellers.

Sale.—Amsterdam, November 10, 1801, No. 15.

634*e*. **A Forest Scene.** Sm. 90.—Figures by A. van de Velde.

Canvas, 14 inches by 11 inches.

Sale.—Helsleuter (Van Eyl Sluyter ?), Paris, January 25, 1802 (1220 francs).

634*f*. **Sportsmen, Woodcutters, and a Dog.**—In a wooded and hilly landscape.

Canvas, 22 inches by 28 inches.

Sale.—Amsterdam, September 7, 1803, No. 143 (600 florins).

634*g*. **A View in the Woods at the Hague.** Sm. 66.
Canvas, 51 inches by 66 inches.

Sales.—Marin, Paris, March 22, 1790 (1200 francs).
St. Martin, Paris, 1804 (1600 francs).

634*h*. **A Wooded Landscape with Figures.**
Signed in full; canvas, 32 inches by 40 inches.

Sale.—T. H. van Willigen and others, The Hague, October 9, 1805, No. 54 (1 florin 12, Van Giesen).

634*i*. **A Wooded Landscape.**—Robbers shoot at horsemen.
Panel, 13 inches by 20½ inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 188.

634*j*. **A Wooded Landscape.**—High trees. By the roadside sits a woman with a child on her lap. Near her stands a peasant. Cattle.
Panel, 27½ inches by 21½ inches.

Sales.—J. W. van Arp, Amsterdam, June 19, 1800, No. 141 (106 florins, C. S. Roos).
M. Udink, Amsterdam, October 28, 1808, No. 52 (30 florins, T. Spaan).

635. **Landscape with a View through a Wood.** Sm. 123.—Cattle and figures.

Sales.—J. L. van der Dussen, Amsterdam, October 31, 1774 (325 florins).
Hastings, London, 1809 (£210).

635*a*. **A Wooded Landscape.**—High and low trees. In front are tree-trunks, woods, and grass. A broad view over dunes, with hills and two mills. Figures.
Canvas, 27 inches by 29 inches.

Sale.—Caspar van Citters, Rotterdam, July 1, 1811, No. 41.

635*b*. **A Wooded Landscape.** Sm. 143.—Men returning from the chase.

Sale.—General Craig, London, April 18, 1812 (£70 : 7s.)

635*c*. **A Wooded Landscape.**—[Pendant to 159*b*.]

Sale.—Duke of Brunswick, London, 1813 (£39 : 8s., Woodburn).

635*d*. **A Wooded Landscape.**—Massive trees, cattle, and a traveller.
Panel, 17 inches by 19½ inches.

Sale.—M. Watering, Amsterdam, September 9, 1813, No. 53 (114 florins, Duprée).

635*e*. **A Woodland Road.**—In a landscape a road leads through a wood full of picturesque trees. Figures by B. Gael.
Canvas, 26 inches by 20 inches.

Sale.—Thomas Theodor Cremer, Rotterdam, April 16, 1816, No. 100 (115 florins).

635*f*. **A Wooded Landscape with Figures.**
Panel.

Sale.—W. F. Schoon and J. Heymans, The Hague, October 18, 1823, No. 42 (4 florins, Burdon).

636. **A Wooded Landscape.** Sm. 193.—Many figures on a road.
Canvas, 20 inches by 26 inches—or 18 inches by 23 inches, according to Sm.

Sale.—G. van der Pals, Rotterdam, August 30, 1824, No. 32 (1400 florins, Van den Berg).

636*a*. **A Wooded Landscape.**

Sale.—Schultz and others, Amsterdam, July 10, 1826, No. 324 (9 florins, Roos).

637. **The Entrance to a Wood.**—Massive trees. A man walks with a boy and a dog. Two women. [Possibly identical with 338.]
Canvas, 26 inches by 20½ inches.

Sale.—J. van den Bergh, Amsterdam, July 15, 1833, No. 20.

638. **A Wild Hilly Landscape with Trees.** Sm. 312.—Gloomy in tone. On a road to the left logs are laid diagonally. The road leads over a hill to a distant house. A peasant, followed by a dog, comes along the road. Said by Sm. to be a pendant to 675, but this seems unlikely.
Canvas, about 34 inches by 28 inches.

In the collection of Count Koucheleff Besborodko, St. Petersburg, 1835 (Sm.), but not now there.

639. **Landscape with a Clump of Trees.** Sm. Suppl. 38.—On high ground to the right is a large clump of trees, among them a decayed oak with yellow foliage. A woman, holding a boy by the hand, stands conversing with a seated man. Beyond is rolling and wooded country. Cloudy sky.
Canvas, about 24 inches by 30 inches.

Exhibited at the British Institution, London, 1837.
Then in the collection of C. T. Tower, London.

640. **A Peasant seated and a Shepherd with Sheep.** Sm. Suppl. 104.—A hilly and wooded landscape. Rain-clouds in the sky. A passing gleam of sunshine falls on rising ground in the centre. Here are an oak, a beech, and a broken tree-stump. Beyond is a thick wood enclosed by a fence. In front sits a peasant. In the centre stands a shepherd with three sheep.
Canvas, 20 inches by 29½ inches.

Sale.—C. J. West, London, 1838 (£53 : 11s.).

641. **Landscape with Shepherds and Sheep.**—On the right is a hill with massive trees, under which is a shepherd with sheep. In the middle distance is a cottage with small figures. Hilly distance.

Signed in full; panel, 16 inches by 20½ inches.

Sale.—Amsterdam, May 14, 1839, No. 85 (241 florins, Brondgeest).

641*a*. **A Hilly Landscape.**—Houses. Strongly lighted. Canvas.

Sale.—Leyden, July 21, 1841, No. 82.

641*b*. **A Wooded and Hilly Landscape.**—Sunset. Canvas, 14 inches by 18½ inches.

Sale.—J. A. toe Laer, Amsterdam, July 28, 1841, No. 20 (1100 florins, Croockewit).

642. **A Hilly and Wooded Landscape.** Sm. Suppl. 4.—On the left is a high wooded hill, divided by a fence. Among the trees is an oak on a knoll; beyond it is a ruin. A traveller, with two dogs, rests on the slope of a hill. A man, preceded by a dog, walks along a path in front.

Canvas, 22 inches by 28 inches.

In the possession of Sm., who sold it in or before 1842 to a Parisian collector.

642*a*. **A Great Wooded Landscape.**

Sale.—J. B. West, London, May 19, 1834 (£300, Nieuwenhuys).

642*b*. **A Wooded Landscape.**—[Possibly identical with 561.] 22 inches by 25 inches.

In the collection of Cardinal Fesch, sold in 1845.

Sale.—C. Tarral, London, March 26, 1847 (£483, Bruce).

642*c*. **A Wood with Charcoal-Burners.**

Sale.—Sir T. Baring, London, June 2, 1848 (£95 : 11s.).

642*d*. **A Wood with Cross-Roads.**—Two horsemen and several pedestrians meet.

Panel, about 16 inches by 24 inches.

In the Weyer collection, Cologne, 1852 (Parthey, ii. 459).

642*e*. **The Entrance to a Wood.**—A falconer with two dogs goes to the chase.

Panel, about 29½ inches by 24 inches.

In the Weyer collection, Cologne, 1852 (Parthey, ii. 456).

642*f*. **A Wooded Landscape.**—Hilly distance. A figure and a dog. Panel, 14½ inches by 12 inches.

Sales.—Amsterdam, December 17, 1850, No. 107 (Engelberts).
(Supplementary) Amsterdam, October 26, 1852, No. 321 (41 florins, Pool).

642*g*. **A Wooded Landscape.** Sm. Suppl. 35.—On the left clumps of oaks and other trees extend across two-thirds of the picture. To the left sits a woman with a child in her arms; a man looks at the child.

Another man with a bundle on his back and two children at play are on some logs. On the right, in a hilly landscape, is a herdsman with cows and sheep. The figures, except the herdsman, are ascribed by Sm. to G. Lundens.

Canvas, 30 inches by 38 inches.

Exhibited in the British Institution, London, 1837.
Then in the collection of Sir Robert Price, Bart.
Sale.—Sir Robert Price, London, 1854 (£200, Rutley).

642*h*. **Landscape with a Wood.**—A wood in the middle distance. In front a slender tree. To the side is a plain. Clear sky; under the influence of Hobbema.

Signed.

In the Wombwell collection, London, 1854 (Waagen, ii. 309).

642*i*. **A Wooded Landscape.**—A peasant and a rider watering his horse.

Sale.—D. MacIntosh, London, 1857 (£161 : 14s., Smart).

642*j*. **The Entrance to a Wood.**

Signed with the monogram; panel, 9 inches by 10½ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 313.

642*k*. **A Wooded Landscape.**

In the Schleissheim Gallery, 1859 (Parthey, ii. 460), but no longer there.

642*l*. **A Wooded Landscape.**

Panel, 28 inches by 38½ inches.

In the Piérard collection, Valenciennes.
Sale.—Samuel, Count von Festetits, Vienna, April 11, 1859, No. 41.

643. **The Entrance to a Wood.**—A winding road and figures.

A tall picture.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859. No. 476 (£69 : 6s., Meffre).

643*a*. **Landscape with a Dark Wood.**—Very well relieved with cows and sheep.

Panel, 11½ inches by 13½ inches.

Sale.—Amsterdam, August 29, 1860, No. 145.

643*b*. **The Edge of a Wood.**—Three men, a wood, two cows, and a felled tree.

Sale.—J. L. Bickley, London, 1863 (£100 : 16s., Cox).

643*c*. **A Great Wood.**—A river, figures, and sheep. [Possibly identical with 367.]

Sale.—H. Farrer, London, June 12, 1666 (£456, Nieuwenhuys).

644. **A Wooded Landscape.**

The bald entry in the sale catalogue makes it impossible to identify this

with 61, 403, 717, 719*b*, or 853 in the Munro collection, or with one of the Ruisdaels in the Dudley sale.

Sale.—Munro of Novar, London, 1867 (£94 : 10s., Lord Dudley).

644*a*. **A Wooded Landscape.**—[Compare 578.]

Exhibited at Leeds, 1868, No. 788.
Then in the collection of William Fuller Maitland.

644*b*. **A Wooded Landscape.**—Figures on a road.

Sale.—Lord Dunmore, London, 1870 (£236, Cunliffe).

644*c*. **The Entrance to a Wood.**—On a road in the centre is a peasant with a dog.

Signed with the monogram ; panel, 10 inches by 7 inches.

Sale.—Baron H. von Mecklenburg, Paris, March 12, 1870, No. 33.

644*d*. **A Wooded Landscape.**—Good figures.

Sale.—Antwerp, January 23, 1871, No. 58.

644*e*. **A Wooded Landscape.**—A stag-hunt.

Sale.—W. F. Hendrick, London, 1873 (£99 : 15s., Colnaghi).

644*f*. **A Wooded Landscape.**—Figures and animals.

Sale.—W. King, London, 1873 (£141 : 15s., bought in).

644*g*. **A Wooded Landscape.**—On the right an old peasant walks to the left ; in the distance two persons converse.

Canvas, 11 inches by 16 inches.

Sale.—A. and A. Pz. van der Willigen, The Hague, February 23, 1875, No. 33.

644*h*. **A Woodland Scene.**
18 inches by 18 inches.

Sale.—(Wynn ?) Ellis, London, 1876 (£123 : 18s., Colonel Hibbert).

644*i*. **Landscape with a Wood.**
21 inches by 28 inches.

Sale.—A. Levy, London, June 16, 1876 (£714).

645. **A Hawking Party.**—A landscape on the edge of a wood, with rocky country, through which a horseman with dogs rides away, followed by a falconer.

Signed in full ; canvas, 38½ inches by 49 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 25.
Then in the collection of Elizabeth Pringle.

646. **A Wooded Landscape.**—To the left are lofty oaks. From the middle distance a road winds past a log path to the distance. On the road are groups of travellers and people resting. In the right foreground is a sunlit hillside. A wood fills the distance.

Panel, 16 inches by 24 inches.

Sale.—J. J. von Hirsch auf Gereuth, Cologne, September 23, 1878, No. 199.

646*a*. **A Woodland Path.**—In front are five figures. In the distance is a church tower. Cloudy sky.

Signed with the monogram; panel, 41½ inches by 60 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1879, No. 171. Then in the collection of Sir Henry Hawley, London.

647. **A Woodland Road.**—A glade. A man sits on a tree-trunk. Signed, and dated 1651.

Sale.—Paris, January 27, 1882 (1520 francs); noted by Paul Eudel, 1883, p. 44.

647*a*. **A Hilly and Wooded Landscape.**

Panel, 15½ inches by 16 inches.

Sale.—P. Methorst, senior, and others, Amsterdam, March 14, 1882, No. 73.

648. **A Stag Hunt in a Wooded Landscape.**—In front is a glade surrounded by high trees. Figures by Ph. Wouwerman.

Signed in full on the right at foot; canvas, 20½ inches by 25½ inches.

Sale.—Brenken and others, Cologne, April 1, 1886, No. 87 (3450 mark, Bourgeois).

649. **A Wooded Landscape.**—On high ground sloping down from right to left is a great oak, with a little waterfall at the foot. In front to right and left are tree-trunks. Farther back, near a beech, is a peasant in red with a dog. Heavy clouds in the sky. Of the early period.

Signed with the monogram on the right at foot; panel, 19½ inches by 25 inches.

Probably the landscape ascribed to Hobbema in the Sierstorpff collection (Parthey, i. 590).

Exhibited at Düsseldorf, 1886, No. 284.

Sale.—Sierstorpff of Driburg, Berlin, April 19, 1887, No. 68.

649*a*. **A Woodland Road with a Vista.**—On the right three peasants converse. To the left is a traveller with a bundle.

Signed in full, and dated 1665; panel, 18 inches by 27½ inches.

Sale.—Kreutzlin and others, Frankfort-on-Main, May 13, 1897, No. 130.

649*b*. **A Wooded Landscape with Figures.**—Horsemen and others on a road; sheep in the middle distance.

Canvas, 51 inches by 63 inches.

Sales.—Baron de Hirsch, London, February 6, 1897, No. 49.
Murchison and others, London, June 11, 1897, No. 59.

650. **A WOODED LANDSCAPE.**—A lofty wood with a narrow opening in the centre fills almost the whole width of the middle distance. Only on the right is there a view of the sunlit sea. To the left, high up, is a house surrounded by a wall with a great archway. Four persons, in a waggon drawn by a grey horse and another horse, enter the archway; a dog runs in front. To the right in a shady meadow are five cows and some sheep. In the centre foreground is a tree-stump. An early work. The figures are by A. van de Velde.

Signed in full; canvas, 18 inches by 24 inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1897, No. 37.

650*a*. **A Wooded Landscape with Houses.**
Panel, 19 inches by 26 inches.

Sale.—White and others, London, January 19, 1901, No. 125.

650*b*. **A Wooded Landscape.**—On a low hill to the right are great oaks and beeches. To the left, beyond a shattered oak, is a view of the distance. On the hill is a shepherd with his dog.

Signed with the monogram; panel, 18½ inches by 25 inches.

Sale.—Frankfort-on-Main, February 12, 1901, No. 74.

650*c*. **A Wooded Road with Houses and Figures.**
Panel.

Sale.—London, April 3, 1901, No. 90.

651. **A WOODLAND ROAD.**—Two figures.
Signed with the monogram; panel, 7 inches by 8½ inches.

Sale.—Arthur Kay, London, May 11, 1901, No. 106.

652. **A HILLY AND WOODED LANDSCAPE.**—A high wooded hill fills the left half of the middle distance. To the right a road from the centre foreground passes over the hill. On the road in front a falconer carrying a hawk walks away, with two dogs. In the middle distance a horseman, seen from the back, holds a hawk on his wrist; he is surrounded by dogs. From the road a side-road runs to the left up the hill. Half-way up are a man climbing and a woman. To the right on a projecting bank a woman draws water from a spring. Near her to the left an ass drinks from a pail held by his driver. In the left forward lie branches of trees; one of them catches the sunlight. To the right of the road the ground falls away, and is covered with lofty oaks and bushes.

Signed with the monogram; canvas, 38½ inches by 49 inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 175.

Sale.—P. C. Hanford of Chicago, New York, 1902.

652*a*. **A Wooded Landscape.**—Two figures and a dog.
Panel, 18 inches by 23½ inches.

Sales.—C. Beckett Denison, London, June 6, 1885.
London, April 7, 1902, No. 105.

652*b*. **A Wooded Landscape.**—On a narrow road leading away to the left is a shepherd with his flock. In the distance, to which a traveller goes, are houses and a church tower.

Signed in full on the left at foot; canvas, 23 inches by 33 inches.

Sale.—Grossmann, Munich, October 30, 1902, No. 128.

652*c*. **The Edge of a Wood.**—A road runs along the edge of a

wood, which stands on higher ground to the right. A horseman, and a peasant conversing with a woman seated at the roadside.

Signed with the monogram on the right at foot; panel, 9 inches by 8 inches.

Sale.—M. Vogrich, Berlin, November 22, 1904, No. 55.

653. **A WOODLAND ROAD.**—Two figures.

Panel, 14½ inches by 13½ inches.

Sale.—Lawrie and others, London, January 28, 1905, No. 107 (£525, George Salting).

653*a*. **A Wooded Landscape.**—A peasant and dogs on a sandy road. In the distance is a church.

Panel, 26 inches by 34 inches.

Sale.—Aubrey Cartwright and others, London, June 3, 1905, No. 75, (£588, Buttery).

654. **A WOODED LANDSCAPE WITH A ROAD.**—Two figures.

Panel, 10 inches by 15 inches.

Sale.—London, May 31, 1906, No. 97.

654*a*. **A Wooded Landscape.**—Cottages, figures, and sheep on a sandy road.

Panel, 11½ inches by 14½ inches.

Sales.—London, December 20, 1902, No. 94.
J. Y. V. Vernon and others, London, February 23, 1907, No. 102.

655. **A Wooded Landscape with a Decayed Oak.**—In a little glade in the right foreground is a decayed oak in sunlight, overgrown with flowering milfoil. In the right-hand corner is a flowering shrub. In the left centre foreground is a tree-shrub. In the middle distance stretches a thick wood; a great tree is prominent on the left.

Signed in full in the centre; panel, 16½ inches by 13 inches.

Sale.—Munich, December 10, 1907, No. 20.

656. **A Wooden Bridge over a Stream.**—To the left is a clump of high trees. In the distance is a church tower. It hangs too high to be properly judged, but seems to be genuine.

In the Palace, Dessau, No. 394.

657. **A RIVER LANDSCAPE WITH A WOODEN BRIDGE.**—A bridge, roughly made of logs, crosses a river in the centre of the middle distance. A woman with a basket on her head, a boy, and a dog cross to the left. In the centre, in the right foreground, are two cows. The bank to the left is densely wooded. In front is a group of two girls standing and a seated herdsman. Near them are three goats and the head and neck of a reddish-brown cow. The bank to the right has a few trees and ascends towards a distant hill. Clouds with sunlit edges in the sky. The figures and animals are by Berchem.

Signed with the monogram; panel, 17½ inches by 27 inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 695.
In the collection of Prince Liechtenstein, Schloss Feldsberg.

658. **LANDSCAPE WITH A SLUICE.**—On the left is an avenue of trees, with eight figures. In front is a stream with a sluice and a wooden bridge. Beyond is a little fir wood, above which rises a high-tiled roof with a chimney.

Signed in full; canvas, 26 inches by 21 inches.

Exhibited at Düsseldorf, 1886, No. 287.
In the collection of Baron Albert von Oppenheim, Cologne, 1904 catalogue, No. 37.

659. **THE SLUICE.**—A river landscape with trees and an angler on a hedge. To the right of the bridge is a sluice. In the right foreground lies a tree-trunk.

Signed with the monogram on the right at foot; panel, 19½ inches by 25½ inches.

In the possession of the London dealer Martin H. Colnaghi; bought from him, 1895.
In the collection of William Asch, London.

660. **THE BRIDGE.** Sm. 219.—A well-wooded landscape. High trees to the left. In the foreground is a picturesque brick bridge over a rapid stream. In the distance is a cottage. An early work.

Panel, about 24 inches by 26 inches.

Sale.—Duke of Bedford, London, 1827 (£278 : 5s., presumably bought in).
In the collection of the Duke of Bedford, London.

661. **A Little Wooden Bridge over a Rapid Stream.**

In the collection of James Morrison, London, 1854 (Waagen, ii. 261).
In the collection of the late Charles Morrison, Basildon Park, Reading.

662. **LANDSCAPE WITH A FARM.** Sm. 115.—Two pollard willows stand in the right foreground, near a boat with two men in it. On a little hill rising to the left towards a wood, a herdsman drives cows and sheep towards a bridge which leads over a stream to a red-tiled farmhouse amid trees. At the door of the house stands a woman. A boy is angling from the bridge. The figures and cattle are by A. van de Velde.

Canvas, 18 inches by 22 inches.

Etched in the Le Brun collection (Sm.)?
Formerly in the Hermitage Palace, St. Petersburg; presented by the Emperor Paul I. to an unnamed friend (Sm.).
Sale.—Villers, Paris, March 30, 1812 (1405 francs).
Imported into England, 1822, by Sm. (who paid 3300 francs for it).
In a private collection—presumably that of D. van der Schrieck—at Louvain, 1835 (Sm.).
Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861. No. 95 (19,000 francs, Marquess of Hertford).

In the collection of the Marquess of Hertford.

In the Wallace Collection, London, 1908 catalogue, No. 197.

663. **THE SLUICE.** Sm. 25 and 45.—A sandy road, partly overgrown with grass and bushes, leads directly from the foreground over a brick bridge, to the left of which is a sluice with the gates closed. The water to the left is almost hidden by an oak in front. To the right of the bridge a stream flows from the right foreground to the left distance. On the farther bank sits an angler. Three sheep graze on the meadow, bounded in the distance by willows and other trees. Cloudy sky. A fresh and attractive picture.

Signed with the monogram; panel, 15 inches by 21½ inches.

Engraved in reverse by Wieth in the Choiseul Gallery, No. 24.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 109.

In the Block collection, from which William Lormier bought it on February 26, 1744 (for 60 florins); noted in W. Lormier's store-room catalogue of December 1754, No. 237.

Sales.—W. Lormier, The Hague, July 4, 1763 (Terw. 328), No. 226 (200 florins).

Duc de Choiseul, Paris, April 6, 1772, No. 66 (706 francs).

Prince de Conti, Paris, April 8, 1777 (2400 francs).

Morelli, Paris, 1786 (1450 francs).

Le Brun, Paris (2123 francs). Sm. does not say in which year this sale took place.

G. Th. A. M. Baron van Brienen van de Grootelindt of The Hague, Paris, May 8, 1865, No. 32.

E. Secrétan, Paris, July 1, 1889, No. 160.

In the collection of Mrs. John W. Simpson, New York.

664. **THE BURST OF SUNSHINE ("Le Coup de Soleil").** Sm. 11.—A road leads diagonally across the picture from the left foreground to the right distance. On the left a horseman in a red cloak rides forward; a beggar asks him for alms. A dog runs in front. In the centre the road crosses a stone bridge of four arches over a river to a ruined square tower with an archway. The broad river flows to the right, where three persons bathe near rocks in mid stream. On the farther bank are hills, with a ruined castle half-way up the slope. To the right is a wind-mill; farther back is a village with a church tower. A ray of sunlight, breaking through thick clouds, falls on a field in the left middle distance. The figures, though ascribed in the catalogue to Ph. Wouwerman, are by Ruisdael himself. The picture is strongly influenced by Rembrandt's landscapes, especially in composition. [Cf. 788.]

Signed with the monogram on the left; canvas, 33 inches by 39 inches.

Engraved by Laurent in the *Musée Français.*

In the collection of King Louis XVI.

In the Louvre, Paris, 1902 catalogue, No. 2560; it was valued by the experts in 1816 (at 15,000 francs).

665. **LANDSCAPE WITH A STREAM.**—The stream flows

between wooded banks, converted in the middle distance by a wooden bridge, which a man is crossing. On a road along the left bank, near rocks and a tree-trunk lying half in the water, walks a man with his dog. On a woodland path to the right are a man, a woman, and a child. On the water in the right foreground are two ducks. Between wooded heights on either side is a view of the distance bounded by blue hills. A fine picture of the master's mature period; the figures are by Ruisdael himself.

Signed in full on the right at foot; canvas, 26½ inches by 33 inches.

In the collection of Count Lamberg, who gave it to the Academy in 1821.
In the Academy of Fine Arts, Vienna, 1900 catalogue, No. 889.

665*a*. **Landscape with a Bridge.**—Water, trees, houses.

Sale.—B. Keerwolff, Leyden, September 9, 1748, No. 11 (8 florins 5, Haazebroek).

665*b*. **A Sluice.**

Sale.—Philip van Dijk, The Hague, June 13, 1753 (Terw. 77), No. 134—No. 195 of the original catalogue—(18 florins 10, Hekkenhouwer).

665*c*. **A River Landscape with a Bridge.**—On the right are houses and trees along a stream, on which are ships and boats with figures at work. To the left are a road, and a bridge over the water.

Canvas, 26½ inches by 33 inches.

Sale.—Nicolaas de Bruyn, Leyden, May 10, 1774, No. 26.

665*d*. **Landscape with Trees in Full Leaf.**—A little stream flows between the trees. In the right foreground is a stone bridge; a peasant drives sheep across.

Canvas, 24½ inches by 19½ inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 189 (18 florins 50, Kemper).

666. **A Bridge over a Rushing Stream.**—In the foreground of a hilly landscape. Cottages. A water-mill in the distance. Three small figures. Sunny and good.

Canvas, 15 inches by 17½ inches.

Sale.—M. van Coehoorn, Amsterdam, October 19, 1801, No. 64 (640 florins, Roelofs).

667. **A Wooden Bridge over a Waterfall.**—The bridge, on the right, leads to a road going to two cottages. Two men with a dog walk up a sunlit hill, on which stands a wind-mill. To the left is a fine view over hilly and wooded country.

Canvas, 15 inches by 18 inches.

Sales.—H. Croese, Amsterdam, September 18, 1811, No. 124 (675 florins, Van Voort).
H. Croese, Amsterdam, July 20, 1812, No. 48 (460 florins, Hulswit).

668. **Landscape with an Old Oak.** Sm. 85.—An old oak, with scanty foliage, stands on a clay knoll near the centre. A rapid stream

flows round the base of the knoll to the front. In the middle distance is a rustic bridge over the stream. Beyond are clumps of trees on rocky hills. On a road leading to the bridge is a man, followed by a dog. Beyond are three other figures.

Canvas, 24 inches by 30 inches.

Engraved by Jury.
Sale.—Paillet, Paris, 1799 (1701 francs).
In the Wilmens collection, Frankfort-on-Main, 1835 (Sm.).

669. **The Wooden Bridge.** Sm. 257, and Suppl. 98.—A wooded landscape is intersected on the right by a broad stream. The banks are fringed with flags and water-weeds, and skirted in part by bushes and trees. On the right a road, parallel with the stream, winds over a hill. A leafless beech stands in front of an oak with rich autumn foliage. A woman and child cross a wooden bridge in front.

Canvas, 16½ inches by 23 inches.

Exhibited in the collection of the Duchesse de Berry, London, 1834, for private sale (priced at £100).
Sale.—Duchesse de Berry, Paris, April 4, 1837, No. 27 (2751 francs, Chaplin).

670. **Landscape with a Cloudy Sky.** Sm. Suppl. 88.—To the left is flat country with a ruin in front and a brick bridge of a single arch with a flight of steps at the side down to the water. Amid a few low trees rises a church spire; beyond is a hill. In the right foreground is a thatched cottage with a high tree. At a well near it is a woman in a red dress. Cloudy sky, with a gleam of sunshine. [Possibly identical with 138.]

Canvas, about 18 inches by 25 inches.

Exhibited at the British Institution, London, 1840.
Then in the collection of Andrew Fountaine, Narford Hall.

671. **A Hawking Party.**—A landscape is intersected by a river flowing under a wooden bridge. On the bank, at the foot of a sandhill, are cottages. In front are sportsmen; their beaters and falconers appear in the middle of a road leading through a wood.

Sale.—Paris, November 13, 1841, No. 19 (1280 francs).

672. **Landscape with a Bridge.** Sm. Suppl. 45.—In the foreground of a hilly landscape flows a stream between high banks, connected by a rustic bridge in the centre. On the right bank is an old oak, beyond which is a thatched cottage. On rising ground to the left are bushes and trees, with the stump of an old birch. A shepherd has crossed the stream and drives sheep up the bank. Cloudy and gloomy sky.

Canvas, 14 inches by 26 inches.

In the possession of the Brussels dealer E. le Roy, before 1842 (priced at 5000 francs).

673. **Open Country with a High Road.** Sm. Suppl. 8.—In the centre a road leads over a bridge into the distance, where is seen a broad

river with ships and with a house on one bank and a church on the other. In the left foreground are clumps of trees in full leaf and some decayed tree-trunks. A shepherd drives a flock of sheep forward. Travellers cross the bridge. A sombre sky with rain-clouds.

Canvas, 54 inches by 68 inches.

In the collection of Lady Cooper, London, 1842 (Sm.).

674. **The Sluice.**—The sluice is made of great beams on two stone walls. One gate is open, allowing the water to flow quietly; in front are rushes and water-plants. In front of the stone wall of the sluice an oak shades the foreground; its foliage stands out vividly against a cloudy sky.

Panel, 48 inches by 62 inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 211—No. 257 of the 1841 catalogue.

674*a*. **Landscape with a Little Bridge.**—In front is a road lined with trees. On the road is a dog. Farther away, near a little bridge, is a man.

Panel, 14½ inches by 12 inches.

Sale.—P. J. and B. van der Muelen of Koblenz, Amsterdam, August 22, 1850, No. 57.

674*b*. **A Hilly Landscape in Gelderland.**—In front is a wooden bridge over a stream. On a hill in the middle distance is a cottage. In the centre is a group of fine oaks. In the distance is a view of a pleasant landscape.

Panel, 19 inches by 24½ inches.

Sale.—Amsterdam, August 23, 1850, No. 26.

674*c*. **A River Landscape with a Wooden Bridge.**—Men cross the bridge.

Sale.—W. D. Farrer, London, 1858 (£184 : 16s., Lord Forrester).

674*d*. **A Peasant driving Sheep over a Wooden Bridge.**

Sale.—London, 1860 (£140 : 14s., Pearce).

674*e*. **Landscape with Peasants driving Sheep over a Bridge.**—In the torrent lies a fir.

A tall picture.

Sale.—C. Scarisbrick, London, 1861 (£105, Rutley).

675. **The Sluice.** Sm. 311.—On a broad stream near the edge of a wood, two men guide a raft of logs and rushes. To the left is a dam with a sluice having three timber gates. Near it, a sportsman with a yellow coat and a large hat walks into the wood, followed by two dogs. Between them is a large crab-pot. Farther away on the road walks a man with a basket on his back. An elm grows at the water's edge: great oaks stand on the outskirts of the wood; farther away are bushes; in the left distance is a thick wood. In the right background are a field and a blue hill. Gloomy sky. Said by Sm. to be a pendant to 638, but this seems unlikely.

Signed in full on the right at foot; canvas, 41½ inches by 34½ inches.

In the collection of Count Koucheleff Besborodko, St. Petersburg, 1835 (Sm.).

Sale.—Count Koucheleff Besborodko, Paris, June 5, 1869, No. 30 (26,800 francs).

675*a*. **Landscape with a Rustic Bridge.**—A village.

In the Rendron collection.

Sale.—Lord Ashburton, London, June 8, 1872 (£336, Everard).

675*b*. **A Country Scene.**—A rustic bridge of red brick crosses a little river. A woman washes linen on the bank. A man crosses the river farther back. On the far side is a clump of trees with cottages, surrounded by hills. In front, on the water, are rank weeds. The cloudy sky contrasts well with the ray of sunlight on the bridge.

Signed in full; canvas, about 20 inches by 15 inches, or the reverse.

Sale.—London, June 23, 1873—noted by a later hand in Sm.'s copy of his catalogue.

675*c*. **A River Landscape with a Bridge.**

Sale.—(Wynn ?) Ellis, London, 1876 (£168, Warneck).

676. **Landscape with a Clump of Trees.**—A road winds round a clump of trees in the centre; on the road are two figures and a dog. In front is a wooden bridge over a river. To the right is a cottage with another clump of trees.

Signed with the monogram; panel, 20½ inches by 26½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 90. Then in the collection of Robert Williams, London.

676*a*. **Landscape with a Bridge and Ducks.**

Sale.—W. B. White, London, May 1879 (£225 : 15s., Lesser).

676*b*. **A Hilly River Landscape.**—A bridge and figures.

Exhibited at Manchester, 1857, No. 771.

Sale.—Townend, London, 1883 (£598 : 10s., Agnew).

676*c*. **A River Landscape with a Bridge.**—A horseman crosses.

Sale.—London, April 1, 1896, No. 60.

677. **The Bridge.**—From a wooded hill on the right a brick bridge leads over a little stream. Two men are at the farther end of the bridge. At the foot is a boat amid rushes.

Signed with the monogram; panel, 11½ inches by 16 inches.

In the collection of T. Humphry Ward, London.

Sale.—C. Sedelmeyer, Berlin, November 16, 1897, No. 43.

678. **LANDSCAPE WITH A BRIDGE.** Sm. 12.—On the left are two wooded hills. Between them a weedy stream flows to the front, where it is crossed by a bridge. On the bridge are a woman on a grey horse, preceded by a man on foot, two cows, and a flock of sheep.

In the centre is an old leafless tree. Figures by A. van de Velde. "A clear and excellent production" (Sm.).

Signed in full; canvas, 37½ inches by 50½ inches.

Exhibited at South Kensington Museum, London, 1891, No. 29.

In the collection of Philip Henry Hope, 1835 (Sm.).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene, 1891; sold as a whole in 1898 to the London dealers P. and D. Colnaghi and A. Wertheimer.

678*a*. **A River Landscape with a Bridge.**—Houses.

Sale.—London, November 24, 1900, No. 33.

678*b*. **A Wooded River Landscape with a Bridge and Cattle.** 33 inches by 39 inches.

Sale.—Britten Slee and others, London, March 25, 1901, No. 38.

678*c*. **A Wooded River Landscape with a Rustic Bridge.**—A shepherd drives sheep.

19½ inches by 24½ inches.

Sale.—London, May 3, 1902, No. 64.

678*d*. **A River Landscape with a Bridge and Anglers.** 27½ inches by 37 inches.

Sale.—Lady Page Turner and others, London, February 21, 1903, No. 88.

678*e*. **A Hilly Landscape with a Bridge over a River.**—Horsemen and figures on a road.

20 inches by 24½ inches.

Sale.—London, March 14, 1903, No. 39.

678*f*. **A River Landscape with a Rustic Bridge.**—Farms. Panel, 35 inches by 45 inches.

Sale.—Duke of Marlborough and others, London, May 14, 1904, No. 75.

679. **THE BRICK BRIDGE.** Sm. 80, and Suppl. 43.—A village road lined with trees winds from the right foreground in a gentle curve to the left distance along a ruin which fills much of the left and front of the picture. In the right centre the road crosses a red brick bridge, on which two men are about to step. To the right at the roadside is a wooden gate, through which a path leads to a farm amid trees. In the left distance is a wind-mill. The still water reflects the bridge and trees. On the water to the left a man rows a boat away. Light clouds in the sky. An early work.

Signed; canvas, 25½ inches by 32 inches.

Sales.—C. A. de Calonne, London, March 23, 1795, No. 40 (£162 : 15s.—or £173 : 5s., according to Sm. and Ch. Blanc, ii. 169).

Ralph Fletcher of Gloucester, London, June 9, 1838 (£106 : 1s.)—it was in this collection in 1835 (Sm.).

C. Scarisbrick, London, May 11, 1861—according to Sedelmeyer's catalogue.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 174.

Sale.—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 30 (20,600 mark).

679*a*. **A River Landscape with a Bridge.**—A farm.

Panel, 8½ inches by 11½ inches.

Sale.—London, May 27, 1907, No. 137.

680. **A WOODED RIVER-BANK.**—A sheet of water fills the whole foreground. To the left are two figures in a boat. To the right is a road with trees. To the left is a view of the distance. Near the water is a house, towards which several little figures hasten, taking refuge from a storm which comes up from the right.

Signed with the monogram on the right at foot; panel, 9½ inches by 13 inches.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 885H; acquired in 1896 from a Paris dealer.

681. **TWO FISHERMEN ON A POOL.**—They are drawing their nets. To the left is a clump of trees in full leaf. In the right distance are cottages. Cloudy sky. [Possibly identical with 688.]

Panel, 10 inches by 14 inches.

Engraved.

In the collection of Louis André Garnier, who bequeathed it to the museum.

In the Besançon Museum, 1886 catalogue, No. 431.

682. **A HILLY RIVER LANDSCAPE.** Sm. 225.—A narrow river, on which is a small vessel, traverses the scene. On a sandy road to the left are two men; beyond them is a hay-waggon. In the distance are barren hills.

Signed; 13½ inches by 16 inches.

Sale.—Lord Gwydyr, London, March 10, 1829 (£53 : 11s.).

In the collection of the Marquess of Lansdowne, Bowood; it was there in 1835 (Sm.).

683. **LANDSCAPE; A WOODED RIVER VALLEY WITH FISHERMEN.**—A dense wood fills the right half of the picture and stretches towards a river on the left. In front is a great oak with sunlight trunk. On the right edge of the picture is a smaller tree-trunk also in sunlight. In the left foreground is a low ruined tower. In front a river, overgrown with reeds, flows to the left middle distance, where it leads to the right and disappears amid the trees. On sandbanks in the river two fishermen are busy with their nets. To the left a third man is resting.

Signed with the monogram on the right; canvas, 24 inches by 32 inches.

In the Thys collection, from which it was acquired in 1804 (for 700 francs).

In the Brussels Museum, 1906 catalogue, No. 398.

684. **A RIVER LANDSCAPE WITH FIGURES.**—An oak stands near a stream flowing through the landscape. To the left are two men in a boat. Trees on the bank shade the water. A small, early picture, somewhat dry in style. Formerly catalogued as a Ruisdael, but now described as of the Dutch school in the manner of H. Saftleven.

Panel, 6½ inches by 8 inches.

In the collection of Daniel Mesman, bequeathed to the Museum in 1834.
In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 387.

685. **A BROAD RIVER, WITH AN ANGLER.** Sm. 343. —A little boat lies near trees on the right. In the distance is a sailing boat. To the left are the picturesque ruins of an old castle. At the base of the ruins is an angler. An "excellent picture" (Sm.).

Canvas, about 21 inches by 25 inches.

Exhibited at Manchester, 1857, No. 851.
In the collection of the Earl of Wemyss, Gosford House; it was there in 1835 (Sm.).

686. **A RIVER-MOUTH WITH FISHING-BOATS.**—In the right-hand corner two men in a little boat draw in their nets. In the centre are two vessels, one of them with sails furled. Beyond, ships are sailing in sunlight. Storm-clouds in the sky. On the distant bank are houses and trees.

Signed on the right at foot with the full name, which is spelt in an unusual manner with a y, "Ruysdael"; panel, 13 inches by 23 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 103; and at the Guildhall Art Gallery, London, 1890, No. 69.
In the collection of C. T. D. Crews, London.

687. **A RIVER LANDSCAPE WITH THE ENTRANCE TO A VAULT.**—In the right foreground is the red-brick entrance to a vault. In front of it are a woman and a dog. The wall runs back to the centre of the middle distance and protects the high bank, up which there is a flight of steps in the right foreground. On the bank are great trees, with houses to the right. To the left, on the river, are two men in a boat. The farther bank is thickly wooded. In the centre foreground is a tree-stump; to the left is a low fence. The river flows into the distance, where there is a view of flat country.

Signed in full, and dated 1649—not 1679, as the catalogue states; panel, 28 inches by 36½ inches.

In the Harrach collection, Vienna, 1897 catalogue, No. 315.

687*a*. **Fishermen.**

Sale.—Amsterdam, April 15, 1699 (Hoet, 145), No. 10 (31 florins 10).

687*b*. **A Sandy River Landscape with Little Boats.**—[Very probably identical with 589.]

22½ inches by 27½ inches.

Sale.—G. Hoet, The Hague, August 25, 1760, No. 123 (90 florins, Pieter Yver).

687*c*. **A Fine Landscape with Fishermen.**

Sale.—The Hague, April 13, 1771, No. 27.

687*d*. **A Flat Landscape with Water.**—Trees, houses, two fishermen.

Copper, 7½ inches by 10½ inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 172.

687*e*. **A River Landscape.**—To the left, fishermen in a little boat draw in their nets. On the other side are a peasant herding cattle, and other figures.

Canvas, 27 inches by 32 inches.

Sales.—The widow of G. Cocq, born Van de Polder, and others, The Hague, October 2, 1769, No. 124.
Amsterdam, July 17, 1775, No. 90.

687*f*. **A Wooded Landscape.**—In front, two men pull in a net. In the middle distance are two anglers. Beyond is a boat. The sun is behind the trees. Morning.

Panel, 18½ inches by 22½ inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 186 (19 florins, Wubbels).

688. **Fishermen on a River.** Sm. 34.—On a broad river are two boats. In the nearer boat a man with a long pole pushes off from a landing-place. In the other boat, on the farther side, two men are busy with their nets. In the landscape are houses amid trees and a summer-house on the river bank. [Possibly identical with 681.]

Panel, 8 inches by 10 inches.

Engraved by Le Bas as "La Pêche Hollandoise."

Sale.—Abbé le Blanc, Paris, February 14, 1781 (212 francs).

689. **A River Landscape.**—On the bank of a little river intersecting the landscape are a fisherman with a woman, and another woman carrying a basket on her head. Fine trees. Sunlight.

Canvas, 20 inches by 23½ inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 118 (105 florins, As. Calkoen).

689*a*. **A River Landscape with Fishermen.**—On the river are boats, ducks, and a swan. In front are fishermen. The river is lined with great trees. In the distance are several figures.

11 inches by 14½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 28, 1785, No. 99 (21 florins, Giraud).

689*b*. **Landscape with Fishermen.**—To the left a man stands angling in a sheet of water. On the right a woman comes from her cottage with a basket of linen.

Panel, 12 inches by 14½ inches.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 286 (10 florins, Byen).

689*c*. **A River Landscape.**—Boats. In the distance are trees and a church tower.

Panel, 20½ inches by 32½ inches.

Sale.—P. Lyonet, Amsterdam, April 11, 1791, No. 225 (39 florins, Munnikhuysen).

689*d*. **A River Landscape.**—A road with trees runs along the river in front of the gate of a town. In the foreground is a ferry-boat carrying passengers and cattle. In the distance are ships and boats under sail or at anchor. [Pendant to 689*e*.]

Panel, 19½ inches by 27 inches.

Sale.—Amsterdam, July 24, 1792, No. 82 (98 florins, with pendant, Yver).

689*e*. **A River Landscape.**—Near a village with a church and trees. In front are fishermen in boats and ships under sail. Near the bank, cattle stand in the water. [Pendant to 689*d*.]

Panel, 19½ inches by 27 inches.

Sale.—Amsterdam, July 24, 1792, No. 83 (98 florins, with pendant, Yver).

689*f*. **A Placid River with Fishermen in a Boat.**—In front are two fishermen in a boat. At the side, on the bank, are cottages and trees, with a distant mill.

Panel, 8½ inches by 11 inches.

Sale.—J. H. Troost van Groenendoelen and Versteegen, Amsterdam, June 27, 1796, No. 16 (12 florins, Yver).

689*g*. **A River Landscape with a Fisherman in a Boat.**—[Pendant to 531*b*.]

Panel, 7 inches by 9 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 228 (102 florins, with pendant).

689*h*. **Fishermen in their Boats.**—Still water. Other boats. A pleasant distance.

22½ inches by 31½ inches.

Sale.—Amsterdam, May 5, 1802, No. 180 (7 florins 15, Pruijssenaar).

689*i*. **Landscape with High Trees and Fishermen in front.** 11 inches by 16 inches.

Sale.—Utrecht, April 22, 1811, No. 99.

689*j*. **A River Landscape with Anglers.** Sm. 146.—On the right is a white sandy bank, with green slopes, vales, and hills. To the left is a thick shady wood. On a dark green bank projecting into the water, a man stands angling. Some ducks are on the water. In the distance is a flat sunny landscape. Beyond are sheep and a shepherd conversing with a girl. [Pendant to 738.]

Panel, 9 inches by 11½ inches.

Sales.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 172 (181 florins, with pendant, De Winter).

H. Muilman, Amsterdam, April 12, 1813, No. 132 (450 florins, with pendant).

689*k*. **At the Gate of a Town.**—In front are fishermen. Trees.
Canvas, 26½ inches by 20½ inches.

Sale.—W. Wreesman Borghartz, Amsterdam, April 11, 1816, No. 160 (22 florins, Wurfbain).

689*l*. **A River Landscape with an Angler.**—On the water are ships and boats. In front is an angler.
Panel, 6 inches by 8 inches.

Sale.—Rotterdam, April 25, 1817, No. 7 (5 florins 5, Van Leen).

690. **A Shady Stream.**—A boat with three figures. Through the trees is a village.
Panel, 15 inches by 12 inches.

Sale.—Amsterdam, July 16, 1819, No. 142 (80 florins, Roos).

690*a*. **A River with Sailing Boats.**—Fishermen in boats, and other accessories.

Sale.—Amsterdam, November 7, 1826, No. 77 (3 florins, Gruijter).

690*b*. **Landscape with Water.**—In the distance sailing-boats.
Panel, 14½ inches by 15½ inches.

Sale.—J. Verkolje, Rijnzaterwoude, July 14, 1828, No. 77.

691. **A View in Holland.** Sm. 240.—Through the centre flows a broad canal. On the right bank is a clump of trees, one of which hangs over the water. On a hill are cottages. Near another cottage, farther away on the opposite bank, is a boat.
Panel, 16½ inches by 22 inches.

Sale.—Thomas Emmerson, London, 1829 (£115 : 10s.).

691*a*. **A Hilly Landscape.**—Trees, figures, and a boat. Broad in style.
Panel, 21 inches by 28 inches.

Sale.—Amsterdam, May 14, 1839, No. 86 (65 florins, Brondgeest).

691*b*. **Landscape with Fishermen.**
Panel, 10½ inches by 12 inches.

Exhibited at Cologne, 1840, No. 84.
Then in the collection of Franz Zanoli, Cologne.

692. **Landscape with a Boat.**—Two men are in the boat in the middle of the stream. On a bank to the right a woman holding a child by the hand walks to a thatched cottage partly hidden by trees. Farther back a line of trees masks the horizon. On a little hill to the left is an oak in full leaf. Cloudy sky.
Panel, 20½ inches by 26½ inches.

Sale.—Paris, March 22, 1845, No. 33 (3420 francs).

692*a*. **Landscape with a Ferry-Boat carrying Cattle.**
Panel, 27 inches by 18 inches.

Sale.—The widow Van Griensven-Berntz, The Hague, April 25, 1862, No. 33 (305 francs).

692*b*. **A River Landscape.**—On the bank is a fort with two towers. In front, fishermen draw nets from the water.

Panel, 14 inches by 12 inches.

Sale.—E. Hardy, Frankfort-on-Main, October 14, 1878, No. 126 (120 mark).

692*c*. **In front of a Town.**—On a sandy road, which runs from the right foreground along a river with boats, two men with a child walk towards a town in the distance. A wooden bridge.

Signed on the bridge with the monogram ; canvas, 20 inches by 17 inches.

Sale.—Prince Demidoff, San Donato, March 15, 1880, No. 1099.

692*d*. **A River Landscape.**—Two men in a boat on a placid river. Lofty oaks on the banks.

Panel, 16 inches by 20 inches.

Sale.—Ruelens, Brussels, April 17, 1833, No. 237.

692*e*. **A River Landscape with an Angler.**—The setting sun is about to disappear behind a dense mass of trees on the steep bank; the trees are reflected in the water. On the left bank is an angler in a red jacket.

Signed with the monogram ; panel, 5½ inches by 6½ inches.

Sale.—D. P. Sellar, Paris, June 6, 1889, No. 64.

692*f*. **A Wooded Plateau with a Little Stream.**—On a small plateau covered with clumps of high trees is a cottage, with figures in front. In the foreground, near great rocks, is a little stream with two fishermen. On the left in flat country is an avenue of high trees.

Signed in full—the name is spelt Ruysdael ; panel, 10 inches by 11½ inches.

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 115 (500 mark).

693. **A WOODED RIVER LANDSCAPE.**—A cottage, and figures drawing in a net. The coloured figures have been painted in later.

Panel, 10 inches by 13 inches.

Sale.—Chandos Reade and others, London, July 13, 1895, No. 32 (£131).

694. **LANDSCAPE WITH A PLACID STREAM.**—A placid stream, flowing away to the left, fills almost the whole width of the foreground. On the steep bank to the left is a tall tree. In the middle distance the steep sandy bank is vividly lighted; here two men are at work on a tree-trunk. Farther to the left are two sheep. On the stream is a boat. In the right foreground two white tree-trunks lie on a road, which leads along and up the bank. On the road is a shepherd with sheep. In the distance is a wood; to the right is a cottage half-hidden amid trees. To the left is a distant view.

Signed in full, and dated 1647 ; panel, 26½ inches by 38½ inches.

Exhibited at Berlin, 1890, No. 250.

In the collection of Carl Hollitscher, Berlin, 1890.

In the collection of Maurice Kann, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1900, No. 38.

In the collection of J. Hage, Nivaa, 1904 catalogue, No. 53.

694*a*. **A River Landscape at Dawn with Two Fishermen in a Boat.**—On the river bank in front are tall trees. On the water is a boat with two men fishing.

25½ inches by 21½ inches.

Sale.—Otlet, Brussels, December 19, 1902, No. 47.

695. **Fishermen at a Stream.**—A stream winds between steep sandy banks with bushes and trees to the left. Beside a road to the right is a great tree, with a broken tree-trunk in front of it. Beyond are low ranges of hills. The sky has a yellowish light on the horizon. Above, heavy clouds float over the luminous blue.

Signed in full in the centre, and dated 1670; canvas, 39½ inches by 52 inches.

Sale.—Munich, October 29, 1903, No. 60.

696. **A RIVER LANDSCAPE WITH FISHERMEN.**

15½ inches by 22½ inches.

Sale.—London, February 15, 1904, No. 89.

697. **Fishing-Boats tossing on a Broad Estuary.**—Cloudy sky.

Panel, 16 inches by 19 inches.

Exhibited by the Amsterdam dealers Fred. Muller and Co., 1907, No. 26.

698. **A View on a River with an Angler.** Sm. 221.—On the left bank are a cottage and a boarded shed partly hidden by large trees. A woman washing linen in the stream, and a man with a bushel-measure are in front of the shed. On a projecting bank are a man angling and a boy. In front, four geese are swimming.

Described by Sm. from an engraving by Duret.

699 and 700. **BATHERS.**—In front is a strong effect of light. A fine picture, with a pendant.

Small, and high in proportion to its width.

In the collection of the Duke of Rutland, Belvoir Castle, Nos. 79 and 80.

701. **A River Landscape with Three Boys bathing.** Sm. 39.—An extensive view over open country traversed by a river on the right, with ruins to the left. A horseman in a red cloak on a bay horse passes near the ruins; a beggar asks him for an alms. Three boys bathe in the river. Beyond are a woman, a child and a dog. The figures are by Philip Wouwerman.

Canvas, 30 inches by 30½ inches.

Sale.—Comte de Vaudreuil, Paris, November 24, 1784, No. 61 (4360 francs, Paillet—according to the catalogue, but Le Roi, according to Ch. Blanc, ii. 100).

701*a*. **A Wooded Landscape with a Placid River and Bathers.** Panel, 14 inches by 11 inches.

Sale.—(Fiseau ?) Amsterdam, August 30, 1797, No. 188 (26 florins, Brentano).

701*b* and *c*.—**Two Landscapes with Bathers.**—[Pendants.] Panel, 18½ inches by 23 inches.

Sale.—Iman Pauw and others, The Hague, November 23, 1779, Nos. 122 and 123.

702. **A River Landscape with Nymphs bathing.**—Leafy trees. In a river in front nymphs are bathing. The nymphs are by Poelenburg. Canvas, 26 inches by 30 inches.

Sales.—Amsterdam, June 21, 1774, No. 182 (34 florins, Brown).
Koucheleff-Besborodko, Paris, June 5, 1869, No. 31 (6400 francs).

702*a*. **THE TWO OAKS.**—On the right, somewhat high up towards the middle distance, are two large leafy oaks, whose foliage fills the whole width of the picture. The oak to the left is the larger. On the left, farther back, is a river with a little boat. The farther bank is densely wooded. In the left foreground a horseman in a loose red cloak on a grey horse, and a huntsman on foot course a hare with hounds. The foreground is covered with bushes. In the left centre is a tree-stump. Light clouds in the sky.

Signed in full on the right at foot, and dated 1651; canvas, 36 inches by 28½ inches.

Probably the picture in the Rinecker collection, Wurzburg, 1859, mentioned by Parthey (ii. 456), though in this case he probably misread the date as 1657.

Sale.—Duval, Paris, December 11, 1905, No. 86.
In the possession of the Paris dealer F. Kleinberger.
In the collection of General von Schubert, Berlin.

702*b*. **Landscape with a Stream.**

Mentioned by De Sonneville, p. 87.
In the Fourché collection, Bordeaux.

703. **THE BANKS OF A RIVER.** Sm. Suppl. 32.—Through an open valley seen from above winds a river. In the left foreground three horsemen water their horses; one horse is drinking. To the right, two men are angling. On the same bank, nearer the centre, are old oaks and other trees. In the middle distance is a bridge; near it boys are bathing. On the river to the right is a ferry-boat. Along the right bank leads a road, from which in the middle distance diverge several roads leading to houses amid trees. A building with a high tower is especially prominent. The bluish-grey sky fills two-thirds of the picture; across it from left to right sweep grey and white clouds. An important and very early picture. The figures are possibly by N. Berchem, rather than by Ph. Wouwerman, as the catalogue also suggests.

Canvas, 54 inches by 77 inches.

Engraved by William Forrest, for the 1859 catalogue; etched by William Hole.

In the collection of Sir James Erskine of Torrie, bequeathed to the College of Edinburgh, and deposited in the Scottish National Gallery.

In the National Gallery of Scotland, Edinburgh, 1900 catalogue, No. 6.

704. **COTTAGE AND COVERED HAYSTACK BY A RIVER.** Sm. 51.—A river fills the whole foreground. On the bank is a clump of trees with bushes. To the right is a thatched cottage with a haystack, in front of which a man in red stands in a boat, holding a pole. To the left, beyond the trees, the roof of a cottage rises above trees and bushes. In the distance is a church. Cloudy sky in the right distance. An "excellent little picture" (Sm.). [Pendant to 137.]

Signed with the monogram on the right at foot; panel, 10 inches by 13 inches.

Engraved by Weisbrod in the Le Brun Gallery.

Sale.—Chevalier Lambert et du Porail, Paris, March 27, 1787 (1000 francs).

In the Clos collection, Paris, 1792 (Le Brun).

Sale.—S. Woodburn, London, May 15, 1854 (£163, 16s., Nieuwenhuys).

In the collection of George Salting, London; bequeathed to the National Gallery in 1909.

In the National Gallery, London, No. 2565.

705. **A ROCKY LANDSCAPE WITH GREAT OAKS.**—A landscape viewed from an elevated standpoint, bounded to right and left by rocks. On the right are steep cliffs with great trees rising above them. Below, a wooden shed is built against a brick wall. Nearer the front, wooden steps lead up to the wall, which extends to the edge of the picture; a man descends the steps. To the left, on a road leading down to the front, are sheep. To the left again the densely wooded cliffs are lower. Between the two groups of cliffs a broad road leads away; on it are a man, a woman and a boy, with a dog running in front. In the centre is a view of a plain bounded by hills. In the centre foreground is a tree-stump.

Signed in full in the right foreground; canvas, 20½ inches by 27 inches.

In the collection of Count Wilhelm von Sickingen, Vienna, from which it was acquired in 1820 (for 1050 taler)—according to the Speck catalogues of 1826 and 1889. Becker (1904) says that it came from the Kaunitz collection.

In the collection of Freiherr Speck von Sternburg, Lützschena, 1889 catalogue, No. 143.

706. **A Canal with Houses and Trees.**—In the style of Hobbema.

In the collection of Charles Wynn, Nostell Priory, 1854 (Waagen, iii. 336).

In the collection of Lord St. Oswald, Nostell Priory.

707. **LANDSCAPE.**—Rising ground covered with trees fills the right half of the middle distance. The ground falls in the right foreground and is open. In the centre, in front of the wood, are two great oaks; in front of them is a cottage, past which a road leads to the left foreground. On the road near the cottage is a man, seen from the back;

at his right is a boy. Nearer the front a man with a stick stands facing the spectator; he speaks to a man seated on a tree-trunk, with his back to the spectator. Near the man with the stick is a dog. To the left is a view over a plain bounded by trees, above which rises a church tower.

Panel, a broad picture.

In the Chiaramonte-Bordenaro collection, Palermo.

708. **A VIEW OVER A RIVER VALLEY.**—To the right is a white beech stem.

In the collection of the late Maurice Kann, Paris.
Sale.—Maurice Kann, Paris, June 9, 1911.

709. **A RIVER LANDSCAPE.**—In the left foreground is a group of great trees. To the right is a river. Cloudy sky. A good picture, but much repainted.

A false signature on the right at foot; panel, 12 inches by 9 inches.

In the Babinet collection, bequeathed to Poitiers in 1882.
In the Poitiers Museum, 1884 catalogue, No. 143.

710. **A RIVER LANDSCAPE.**—High trees on the bank. To the left an angler. Sunset.

Signed with the monogram; panel, 5 inches by 6½ inches.

Exhibited at Berlin, 1890, No. 248.
In the collection of Adolf Thiem, San Remo.

711. **A CANAL IN HOLLAND.**—On a broad canal, one bank of which, shaded by a wood, is alone visible, is a long boat with two rowers, five other figures and three animals. Figures and animals by A. van de Velde.

Signed in full, but falsely, on the side of a boat; panel, 14 inches by 15½ inches.

In the Turin Museum, 1899 catalogue, No. 431 (old No. 434*a*).

712. **LANDSCAPE WITH A STREAM.**—To the left of a hill shaded by old trees a stream flows down to the front, broadening to the right into a marshy pool. Figures and a flock of sheep. Cloudy sky.

Signed in full on the right at foot; panel, 20½ inches by 26½ inches.

In the Turin Museum, 1899 catalogue, No. 444 (old No. 389).

712*a*. **Landscape.**—Two boys with sheep near a river. Figures by A. van de Velde.

Canvas, 24 inches by 28½ inches.

Sale.—J. B. de Troy and others, Paris, April 9, 1764, No. 65 (836 francs).

712*b*. **A Hilly Landscape with a Little Stream.**—On the left a road leads up a hill to a wood. Near the wood is a little stream, fringed with dark trees. In front is the little figure of a woman leading a child by the hand and carrying a basket on her head.

Canvas, 20 inches by 26 inches.

Sale.—Amsterdam, April 18, 1768, No. 12 (72 florins, Yver).

712*c*. **A Wooded Landscape with a River.**—Of the master's best period.

Canvas, 40 inches by 50 inches.

Sale.—Amsterdam, July 6, 1768, No. 53 (65 florins, Toussaint).

712*d*. **A River Landscape with Figures.**

Canvas, 27 inches by 34 inches.

Sale.—P. van der Eyk, Leyden, November 28, 1769, No. 52 (46 florins, Malnoë).

712*e*. **A Hilly Landscape with Trees.**—In front is a little stream. In the middle distance is a woman with a bundle on her head; beyond are two men. In the distance is a church.

Canvas, 34 inches by 38 inches.

Sale.—Amsterdam, November 30, 1772, No. 61.

712*f*. **A Shepherd riding an Ass through a River.**—In the foreground of a fine landscape. Hilly distance.

Panel, 18½ inches by 24½ inches.

Sale.—J. Viet, Amsterdam, October 12, 1774, No. 175 (26 florins, Wubbels).

712*g*. **A Pleasant Landscape.**—On a grassy hill to the left two shepherds rest with their sheep. A clear stream with trees on the bank and a ruin to the right which is reflected in the sunlit water. Across ploughed land is seen a village amid leafy trees, the dark mass of which gives much strength and clearness to the sunny distance; a mill and fields are also visible.

Canvas, 44 inches by 59½ inches.

Sale.—L. Merens, Amsterdam, April 15, 1778, No. 103 (100 florins, Zweerts).

712*h*. **Landscape with a River.** Sm. 31.—A river flows along the foreground. In the middle distance, on a sandy road over a hill, are two peasants with sheep. Clumps of trees, ruins, and a church.

Panel, 9 inches by 10 inches.

Sale.—Prince de Conti, Paris, March 15, 1779 (150 francs).

712*i*. **A Great Landscape.**—On the right are a hill and houses. To the left is a broad view. In front are tree-trunks, a river, and, in the centre, a fine tall tree.

Canvas, about 36 inches by 51½ inches.

Sale.—J. Clemens, Ghent, June 21, 1779, No. 248.

712*j*. **A Hilly Landscape with a Stream.**—A shepherd drives sheep through the water. High trees. A fine effect of light; carefully painted.

Canvas, 26 inches by 21 inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 117 (153 florins, As. Calkoen).

712*k*. **A Hilly Landscape with a River.**—In front walks a man with a dog.

Panel, 10½ inches by 16 inches.

Sale.—Amsterdam, December 5, 1785, No. 81 (2 florins 10).

713. **A Man watering a Horse.** Sm. 50.—In the centre, at the foot of a hill, is a large sheet of water. Near it are several windmills. On the right a fine tree stands on a knoll; the dark foliage is well relieved against a brilliant sky. To the left, on a road partly lined with bushes, are a man leading a horse to water and a woman carrying a pot on her head. On the water are three swans.

Canvas, 18 inches by 24½ inches.

Sale.—Chevalier Lambert et du Porail, Paris, March 27, 1787 (2001 francs).

713*a*. **Landscape with a Little River; Evening.**—A wandering traveller.

Panel, 10½ inches by 15½ inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 146.

713*b*. **A Pleasant Landscape.**—A river flows through the landscape. In front, a woman with a child on her back wades through a stream. Farther away a peasant is walking. Cottages near trees.

Canvas, 11 inches by 13½ inches.

Sale.—Amsterdam, August 14, 1793, No. 110 (29 florins, Spruijt).

713*c*. **A River Landscape with Figures.**—A town in the middle distance.

Panel, 13 inches by 21½ inches.

Sale.—De Pester, Antwerp, August 2, 1800, No. 26 (36 florins).

713*d*. **Cows standing in Water.**—In front of a river landscape with a village church tower.

Signed in full; panel, 11½ inches by 10½ inches.

Sale.—L. Bouman and others, Leyden, August 24, 1802, No. 104.

713*e*. **Landscape with a Clear Stream.**—The stream flows along beside a road with high trees. In the water is a horseman; near him are a boy and a woman with a child on her back. At the side is a peasant. Farther back, persons rest near trees. A view of a wooded dune landscape. Figures by Ph. Wouwerman.

Canvas, 24½ inches by 31½ inches.

Sale.—Amsterdam, August 8, 1804, No. 159.

713*f*. **A Hilly and Wooded Landscape near a Canal.**—Trees, cottages, and figures.

Panel, 21½ inches by 26½ inches.

Sale.—J. E. Grave and others, Amsterdam, May 5, 1806, No. 120.

713*g*. **A River Landscape.**—Boats and animals.

Panel, 11½ inches by 10½ inches.

Sale.—A. Delfos and others, The Hague, June 10, 1807, No. 44.

713*h*. **A Flat Landscape.**—It is intersected by a river. In front are plants and tree-trunks.

Canvas, 61½ inches by 49½ inches.

Sales.—Castelan or Le Rouge, Paris, 1816.
Le Rouge, April 27, 1818 (?) (5000 francs, Pourtalès).

714. **A River Landscape.** Sm. 238.—To the right is a high steep hill covered with lofty trees. A road passes through the wood, giving a vista. To the left is a river, with distant country beyond.

Canvas, 42 inches by 52 inches.

Sale.—Michael Zachary, London, 1828 (£147).

715. **Landscape with a Group of High Trees.** Sm. 56.—High trees on a hill fill most of the foreground. At the foot of the hill is a little stream; to the right is a line of trees, with plants and the broken stump of a beech. On the hill are sheep; beyond it is a peasant in a blue jacket. "This capital picture (which is unusually clear and fresh in tone) is brilliantly illumined with sunshine" (Sm.).

Canvas, 37 inches by 46 inches.

Sales.—Madame Catalani, 1816 (5000 francs).
Thomas Emmerson, London, 1829 (£573 : 6s.).

716. **A Hilly Landscape.** Sm. 274.—A road leads obliquely from the right and winds over a hill to a cottage on the left. The cottage, which is partly hidden by a clump of trees, stands at the foot of a hill whose top is in the clouds. At the foot of a rugged bank is a stream; beyond it is a river. On the road is a man, followed by a dog. "A free and spiritedly-painted picture" (Sm.).

Canvas, 15 inches by 18 inches.

In the collection of Dr. Fletcher, Gloucester, 1835 (Sm.).

717. **Landscape.** Sm. 281.—On the left is a rugged hill, on the top of which is a small country-house amid trees. A shepherd with a dog and sheep is near the front. A stream flowing round the foot of the hill divides it from a meadow on the right. [Cf. 719*b*.]

Canvas, 16 inches by 21½ inches.

In the collection of H. J. Munro, London, 1835 (Sm.).

718. **A Bold Rocky Landscape.** Sm. 264.—Two cottages stand on the top of a high hill, the sides of which are partly wooded. A woman with a bundle at her back stands conversing with a man who sits at the foot of the hill. A man and a girl walk up the hill. A stream flows along the front. A dark evening.

Canvas, 22 inches by 25½ inches.

In the collection of Frederick Perkins, London, 1835 (Sm.).

718*a*. **A River Landscape.**—Figures and animals.

Canvas, 12½ inches by 14 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 578.

718*b*. **The Wooded Bank of a Little Stream.**

In the Esterhazy collection, Vienna, 1844 (Parthey, ii. 457); in the 1835 catalogue, p. 30, No. 65.

719. **A River Landscape.**—A river fills the right side. In the centre, near a cottage, two peasants sit at the edge of a rocky path which leads up a hill with trees. The sky was newly repainted, according to a MS. note in the sale catalogue.

Canvas, 21½ inches by 27½ inches.

Sale.—Paris, March 22, 1845, No. 34 (2200 francs).

719*a*. **A River Landscape.**—A wooded bank.

Sale.—F. Ricketts, London, May 18, 1850 (£162 : 15s., Norton).

719*b*. **A Canal Landscape.**—Sunlight breaking through clouds.

Almost certainly identical with one of the pictures mentioned by Sm. in the Munro collection; compare 61, 403, 644, 717, 853.

In the collection of H. J. Munro, London, 1854 (Waagen, ii. 139).

719*c*. **A River with Oaks on the Banks.**

Signed, and dated 1652; a fairly large picture.

In the Wombwell collection, London, 1854 (Waagen, ii. 309).

720. **Landscape with a Stream.** Sm. 133.—On the left a tree grows on a high rugged bank. From under the roots a stream flows amid stones to the front. In a little meadow in the centre are two men with a few sheep. The view is bounded by trees.

Canvas, 16 inches by 18 inches.

In the collection of George Vivian, Claverton, 1835 (Sm.) and 1854 (Waagen, iii. 177).

720*a*. **A River Landscape.**

Sale.—London, 1857 (£262 : 10s., Norton).

720*b*. **A River Landscape.**

Sale.—D. MacIntosh, London, 1857 (£127, Nieuwenhuys).

721. **A Rocky River Landscape.**

In the Gray collection.

Sale.—Sanderson, London, 1858 (£362, Nieuwenhuys).

721*a*. **A River Landscape.**—A high hill: a fallen beech.

Sale.—C. Scarisbrick, London, 1861 (£1312 : 10s., N. Birch).

721*b*. **A Hilly River Landscape.**

A tall picture.

Sales.—Lord Dunmore, London, 1870 (£105, Brooks).
Brooks, London, 1871 (£170 : 15s., Radcliffe).

721*c*. **A River Landscape with a Church.**—Four figures and a dog.

Sale.—Herbert, London, 1873 (£200 : 11s., Lesser).

721*d*. **A Wooded River Landscape.**

Sale.—T. Norris, London, 1873 (£441, Doyle).

721*e*. **A Wooded River Landscape.**

Sale.—T. Norris, London, 1873 (£666 : 15s., Colnaghi).

721*f*. **A River Landscape with a Stag-Hunt.**

Sale.—Cocks, London, 1875 (£189, Colnaghi).

721*g*. **A Wooded River Landscape.** — Figures in a cottage. Sheep on a hill.

Sale.—Smith, London, 1875 (£267 : 15s., King).

721*h*. **A River Landscape.**—A waggon and a ferry-boat.

Sale.—(Wynn ?) Ellis, London, 1876 (£120 : 15s., Johnson).

721*i*. **A Wooded River Landscape with a Church.**

Sale.—Gladdish, London, 1877 (£154 : 7s., Lesser).

721*j*. **A River Landscape with Figures.**
Oval.

Sale.—London, 1879 (£107, Permain).

721*k*. **A River Landscape.**

Sale.—Baron Heath, London, March 8, 1879 (£78 : 15s., Lesser).

721*l*. **A Hilly River Landscape.**

Sale.—W. B. White, London, May 1879 (£120 : 15s., M. Colnaghi).

721*m*. **Landscape in Gelderland.**—Farms, hills, and a river.

Sales.—General Conway, 1796.
Blomefield, London, 1879 (£73 : 10s., Cox).

722. **A River Landscape.**—On the bank are bushes and willows. In the middle distance is a glade in full sunlight.
Panel, 15 inches by 14 inches.

Sales.—J. B. Mettenbrink, Amsterdam, May 13, 1861.
W. Gruijter, Amsterdam, October 24, 1882, No. 95.

723. **A River Landscape.**—A river flows through the foreground at the foot of a wooded hill on which shepherds pasture their flocks. A tree on the bank has fallen and lies with its branches in the water. Fine clouds with sunlight edges in a grey sky.
Panel, 20 inches by 26½ inches.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 89 (4500 francs).

723*a*. **A River Landscape.**—A woman washes linen.
13½ inches by 20 inches.

Sale.—Nieuwenhuys, London, 1886 (£105, Lesser).

723*b*. **A Wooded River Landscape.**

Sale.—Nobbman, London, 1886 (£136 : 10s., Colnaghi).

724. **A WOODED RIVER LANDSCAPE.**—A peasant. A small and good picture.

Signed.

Sale.—Earl of Clancarty, London, March 12, 1892, No. 73 (£21).

725. **A HILLY LANDSCAPE WITH A RIVER AND GREAT TREES.**—The trees are in the right centre foregound. The nearest tree, with white bark, is shattered; only one branch is in leaf. Behind to the right is a cliff; at the edge of the picture is foliage. To the left of the trees a road leads from the left foreground to the distance. Along the road comes a shepherd with sheep. Near it is the river; on the farther bank are hills and a village with a church.

Signed in full on the cliff to the right; canvas, 53 inches by 67 inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 36.

725*a*. **Landscape.**—A peasant and a horseman at a river. Houses in the distance.

Panel, 12 inches by 18 inches.

Sale.—Broadwood and others, London, March 25, 1899, No. 35.

725*b*. **A Wooded Landscape with a Rushing Stream.**—The stream is in front. A cottage and a fallen tree.

22½ inches by 26 inches.

Sale.—E. J. Alcock and others, London, November 25, 1899, No. 52.

725*c*. **A River Landscape.**—To the right, upon a rock with scanty vegetation, is a group of large trees hanging over a river which flows through the middle distance. On the farther bank is a group of cottages at the foot of a range of hills.

Signed with the monogram; canvas, 18 inches by 22½ inches.

Sale.—Delitt and others, Cologne, February 5, 1900, No. 61.

726. **A WOODED RIVER LANDSCAPE.**—In the right foreground is a great oak. To the left of it is a horseman. Farther to the left a shepherd drives sheep away along a road. In the left foreground is a white tree-trunk, with a white tree-stump behind it to the right. In the centre of the middle distance a river zigzags away into the background. In the left distance is a castle on a high hill. In the centre is a view of the hilly and wooded background.

Signed in full on the right at foot; canvas, 18 inches by 23 inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1906, No. 36.

726*a*. **RIVER SCENE WITH PEASANTS.**—On a hill to the left are cottages among trees. On the grass to the left lies a man. Beyond him is a goat. Farther away are two peasants; one of them, in red, has a flock of sheep. The figure resting was probably added by a later hand.

Signed in full on the left; canvas, 35½ inches by 55½ inches.

Sale.—H. S. Smith and others, London, December 10, 1910, No. 68 (£2362 : 10s., Lippmann).

727. **Landscape.** Sm. Suppl. 19.—A tumble-down cottage on a river bank. Near it are bundles of reeds and an old pollard willow. On a barren hill in the distance are three figures. [Pendant to 875.]

Described by Sm. from an etching by Primavisi.

728. **Landscape.** Sm. Suppl. 22.—On the right is a thick wood. Along the edge of the wood is a road over a hill. A man and a boy walk on the road; in front of them is a man with a stick on his shoulder; beyond are two other figures. On the left is a stream, with a clump of trees on the bank.

Described by Sm. from an engraving by F. Kettner.

729. **A River Landscape.**—A river stretches diagonally across the picture. On the bank in the left foreground is a group of trees. At the edge of the bank are water-plants. The most prominent tree is an old oak, whose grey trunk and that of a beech near it contrast agreeably with the rest. Two persons rest under the oak; two others go into the wood. On the right is a view over open country to the hilly distance.

Canvas, 20½ inches by 22 inches.

Sold by Sm. to W. Delafield, according to a MS. note by Sm. in his own copy of his catalogue.

730. **LANDSCAPE WITH FELLED TREES NEAR WATER.**—In the distance is a group of cottages. Very light in tone; the sky to the left is somewhat too blue. Of very good quality.

Signed in full, and dated 1653; canvas, 22½ inches by 19 inches.

In the collection of the Marquis Pierre Louis Eveillard de Livois (who died 1790), Angers.

In the Angers Museum, 1881 catalogue, No. 405; it has been there since 1790, and was definitely acquired in 1842.

731. **A Hilly Landscape with Cattle.** Sm. 293.—To the left is a group of three oak trees. On a road near them a woman with a long stick stands conversing with a traveller who sits with a dog beside him. The woman's mule goes along the road. Beyond a placid stream, at which peasants water cattle, are cottages on a hill covered with bushes and trees. Figures and animals by Lingelbach.

Signed in full on the right at foot; canvas, 19 inches by 25 inches.

Formerly in one of the Royal Prussian palaces.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 885; it was in the Berlin Museum in 1835 (Sm.).

732. **Landscape with a Stream.**

Signed; canvas, 22 inches by 35 inches.

Exhibited at Brussels, 1882, No. 205.

In the Brugman collection, Brussels.

733. **LANDSCAPE WITH A POOL.**—The pool is in front. To the right are a cottage and an old tree. On the other side of the water is an angler. Beyond is a plain. Blue sky with clouds.

Signed with a somewhat doubtful monogram; canvas, 11½ inches by 10½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1892, No. 45.

In the collection of Viscount Iveagh, London.

734. **LANDSCAPE WITH WATER.**—To the left is a wood. To the right is a view over a plain. Beside a sheet of water runs a road. At the side is a herdsman with cattle. In front are two felled tree-trunks. To the right is a hilly landscape, with a church tower beyond.

Signed in full on the left at foot; canvas, 25½ inches by 33 inches.

In the collection of J. C. Stillwell, New York.

735. **AFTER RAIN.** Sm. 188.—Heavy rains have flooded a road and the adjacent ground. Two small oaks stand on a hillock near the road. On the other side, a wood bounds the view. A traveller sits at the foot of the hillock near the water. His dog is drinking. [Pendant to 909.]

Panel, 10 inches by 13 inches.

Engraved by W. Austen.

Sale.—G. Watson Taylor, London, June 13, 1823 (£112 : 7s., Baring).

In the collection of Alexander Baring, 1835 (Sm.).

In the collection of Lord Ashburton, The Grange, sold as a whole in August 1907 to the London dealers Agnew and others.

In the possession of the Paris dealer C. Sedelmeyer.

In the collection of S. de Jonge, Paris.

736. **A HILLY LANDSCAPE.**—To the left, over a hill covered with trees, is a disused path which leads to a broader road. On the path a peasant in red with a sack goes away with his dog. To the right, at the foot of the hill, is a shallow piece of water. White and grey clouds in the blue sky. Of the early period.

Signed with the monogram on the right at foot; panel, 12 inches by 11½ inches.

In the possession of the Paris dealer F. Kleinberger.

736*a*. **Landscape with Water.**—Trees and houses.

Sale.—B. Keerwolff, Leyden, September 9, 1748, No. 10 (40 florins).

736*b*. **Cattle in Water.**—In a landscape. Animals by Berchem; figures by Poelenburg.

20½ inches by 24½ inches.

In the collection of H. Verschuuring, The Hague, 1752 (Hoet, ii. 474).

736*c*. [Identical with 527*h*.]

736*d*. **A Hilly Landscape with a Little Stream.**—On the left a road leads up to a wood. At the side is a stream lined with thick bushes. In front, a woman with a basket in her hand leads a child by the hand.

Canvas, 20 inches by 26 inches.

Sale.—Dulong, Amsterdam, April 18, 1768, No. 12 (72 florins, Yver).

736*e*. **Animals standing in Water.**—In the foreground of a fine landscape. A post-waggon halts at an inn. Beyond are travellers on horseback and on foot. Carefully and naturally painted.

Canvas, 31 inches by 42½ inches.

Sale.—Amsterdam, March 6, 1769, No. 78.

736*f*. **Landscape with Many Trees.**—Figures near water.

Panel, 15½ inches by 18½ inches.

Sale.—M. J. Cosson and others, Leyden, October 21, 1772, No. 41 (8 florins 5).

736*g*. **Landscape with a Still Pool.**—At the side is a cottage.

Panel, 9 inches by 8 inches.

Sale.—J. H. Troost van Groenendoelen, Amsterdam, August 29, 1774, No. 98 (6 florins 25).

736*h*. **A Very Fine Landscape with Water.**

Sale.—Middelburg, August 8, 1777, No. 110.

736*i*. **Landscape with Water.**

Panel, 9½ inches by 13 inches.

Sale.—P. Bout, The Hague, April 20, 1779, No. 82 (40 florins).

736*j*. **Landscape with Water.**

Panel, 20½ inches by 25½ inches.

Sale.—P. Bout, The Hague, April 20, 1779, No. 102 (5 florins 15).

736*k*. **Still Water.**—Ships and hills in the distance. In front is a fortress. Many figures.

Panel, about 15½ inches by 20 inches.

Sale.—Middelburg, April 20, 1779, No. 151.

736*l*. **Landscape with Water.**—Through the water in front walks a woman leading a boy by the hand.

18½ inches by 21½ inches.

Sale.—J. de Haan and L. van der Vinne, Haarlem, June 12, 1781, No. 3.

736*m*. **Landscape with a Watercourse in front.**—Figures by Ostade.

37½ inches by 34½ inches.

Sale.—Antwerp, July 5, 1784, No. 109 (42 florins, Peeters).

736*n*. **Landscape with Water.**

Panel, 8 inches by 12 inches.

Sale.—P. Lyonet, Amsterdam, April 11, 1791, No. 224 (1 florin 5, Gruijter).

737. **A Herdsman with Cows and Goats.** Sm. 4.—In front is a large sheet of water. Beyond it to the right a square tower adjoins a wall overgrown with trees and bushes. In the middle distance a peasant drives two cows and some goats.

Canvas, 17 inches by 22 inches.

Engraved by Le Bas (Sm.).

Sales.—Benet de Boisgerault, Paris, 1753.
Robit, Paris, May 21, 1801 (1650 francs).

737*a*. **Landscape with Water.**—In front, near still water, are animals standing up or lying down. On a hill to the side is a post-waggon with figures.

Panel, 16½ inches by 24½ inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 187.

737*b*. **A Wooded Landscape with Water.**—A road leads away past the water.

Panel, 10 inches by 12 inches.

Sale.—Utrecht, November 7, 1810, No. 51 (34 florins).

738. **A Herdsman with Cattle fording a Stream.** Sm. 147.—Almost in the centre foreground a man carries a burden; a dog beside him sniffs at his legs. Farther back a herdsman drives cattle across a stream. On a road to the right are a cottage and oaks; to the left is a cornfield partly reaped, with the corn gathered up in sheaves. A small wood. Figures by A. van de Velde. [Pendant to 689*j*.]

Panel, 9 inches by 11½ inches.

Sales.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 171 (181 florins, with the pendant, De Winter).
H. Muilman, Amsterdam, April 12, 1813, No. 133 (450 florins, with pendant).

738*a*. **A Peasant with Sheep in a Hilly Landscape.**—At the side is a sheet of clear water with reflections. Beyond is a village.

Sale.—Amsterdam, April 14, 1813, No. 8 (20 florins, Gruijter).

738*b*. **A Rocky Landscape with a Watercourse.**

Sale.—Amsterdam, April 13, 1819, No. 70 (1 florin 5, Vinkeles).

738*c*. **Two Persons on Horseback near Water.**—The water is in front. Farther away two children wade across. Clouds in the sky cast shadows on the earth here and there. Figures by Ph. Wouwerman.

Canvas, 19 inches by 22 inches.

Sale.—C. S. Roos, Amsterdam, August 28, 1820, No. 88 (480 florins, Roos).

738*d*. **Landscape with a Pool.**—A sportsman has just crossed a pool, at which his dogs drink. He follows a sandy path leading past a cornfield to cottages amid trees and bushes.

Panel, 26 inches by 20 inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 268.

739. **Landscape with a Pool and an Angler.** Sm. 190.—In a marshy landscape a pool fills the whole foreground. On either side are clumps of trees. A man stands amid rushes, angling. [Pendant to 740.]

Panel, 10 inches by 13 inches.

Sale.—G. Watson Taylor, London, June 13, 1823 (£138 : 12s.).
In the collection of Alexander Baring, London, 1835 (Sm.).

740. **A Shepherd with a Flock of Sheep.** Sm. 191.—A landscape with uneven muddy soil. Clumps of elms along the front extend from the left to the centre. To the right is a field of beans in sheaves, at the end of which is a cottage amid trees. On a road to the left a shepherd drives a flock of sheep through water. In front of him is a man with a pack on his back. Farther back are two men, one of them seated. [Pendant to 739.]

Panel, 10 inches by 13 inches.

Exhibited at the British Institution, London, 1828.
Sale.—G. Watson Taylor, London, June 13, 1823 (£113 : 8s.—according to Sm.; but £210, Baring, according to *Art Sales*).
In the collection of Alexander Baring, London, 1835 (Sm.).

740*a*. **Rising Ground with a Watercourse.**
Panel, 12½ inches by 14½ inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 579 (270 francs).

740*b*. **Landscape after Rain.**—In the centre, a cottage amid trees.
Panel, 25½ inches by 32 inches.

In the Darmstadt Gallery, 1843 (Parthey, ii. 461), but no longer there.

741. **A Norwegian Landscape with a River.** Sm. 228.—On a road, which curves downwards from a hill, a shepherd drives sheep and goats. At the end of the road is a woman carrying on her head a bundle of brushwood gathered in a wood which is almost hidden by the hilltop. In the centre are two great oaks. In the right foreground are a river, reflecting the trees on the bank, and a thatched cottage, near which sheep are feeding. Farther back are cottages amid trees. The figures and animals are attributed to Ommeganck. Sm. says that P. J. de Regemorter painted in the shepherd and sheep about 1830.

Canvas, 33 inches by 41 inches.

In the Van Saceghem collection, Ghent, 1835 (Sm.)
Sale.—Van Saceghem of Ghent, Brussels, June 2, 1851, No. 55 (2700 francs, De la Croix).

742. **A Sunlit Sheet of Water.**—The water is in the right foreground. To the left a road leads through a wood. A person seated converses with another who is standing. A very clear sky. The trees are especially dark. [Possibly identical with 644*b*.]

Panel.

In the collection of the Earl of Dunmore, Dunmore Park, 1857 (Waagen, Suppl. 455).

742*a*. **A Man with a Fishing-Rod on an Old Bridge.**—The bridge crosses a stream. On the bank is a cottage.

Signed; panel, 15½ inches by 20 inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 292.

742*b*. **A Tall Pine Tree.**—In a deep wood with a stream. The sky clears after rain.

In the Quandt collection, Dresden, 1858 (Parthey, ii. 458).

742*c*. **Landscape with a Stream.**—Between wooded hills.

Canvas, 10½ inches by 20½ inches.

In the Palace, Dessau, 1859 (Parthey, ii. 460).

742*d*. **Landscape with a Pool.**—Shepherd with sheep. Evening.

Sale.—C. Scarisbrick, London, 1861 (£94 : 10s., Earl of Dudley).

743. **Landscape with Pools.**—The pools cover a road here and there. On the road a shepherd, with a young woman, drives a flock of sheep. Green and moss-grown rocks resist the water breaking on them. In the distance are many great trees, among them several majestic oaks. Thick clouds in the sky.

Canvas, 19 inches by 25½ inches.

In the collection of Henry Farrer, London.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 96 (4600 francs, Viardot).

743*a*. **A Hilly River Landscape.**—Houses and boats. Water to the left.

Panel; very small.

Most probably the second of the pictures noted by Waagen in the Dunmore collection, 1857 (Waagen, Suppl. 454).

Sale.—Earl of Dunmore, London, 1870 (£136 : 10s., Grindlay).

743*b*. **Landscape with an Old Oak.**—Swans on a sheet of water.

Sale.—J. M. Heath, London, April 10, 1880 (£73 : 10s., Lesser).

743*c*. **A Watercourse.**—A green wooded hill.

Sale.—Nieuwenhuys, Paris, April 28, 1881—noted by Paul Eudel, 1882, p. 127.

743*d*. **Landscape with a Watercourse.**—Figures near the water.

Panel, 15 inches by 21 inches.

Sale.—Lord Leigh and others, London, March 25, 1899, No. 116.

743*e*. **A Hilly Landscape.**—Big and lofty rocks enclose a lake. In the left foreground a man drives a mule on a broad hilly road.

Canvas, 22 inches by 28 inches.

Sale.—Delitt and others, Cologne, February 5, 1900, No. 60.

744. **A Rocky Landscape with a Small Lake.**—The lake is in the left foreground. To the right is a dark hill surrounded by dense

trees. The lower continuation of the hill is lost in the plain towards the left distance. Clouds.

Panel, 10½ inches by 8½ inches.

Sale.—P. Mersch of Paris, Berlin, March 1, 1905, No. 94.

745. **A Hilly Landscape with a Lake.**—In the right centre foreground is an isolated group of three oaks. On the road to the right a horseman rides forward; two peasants walk to the right of him. Beyond, the view is closed by a wood. To the left under the trees are three anglers; behind them a lake spreads out over the left half of the picture. On the farther bank are trees, with a wide view of a hilly landscape beyond. In the right foreground two sheep are lying down; to the left is another sheep.

A broad picture.

Described from an engraving in the Le Brun Gallery, inscribed "Salomon van Ruysdael."

746. **A Castle with a Big and Lofty Tower.**—It stands, surrounded by walls, in the middle distance of a hilly landscape. In a hollow in front stand two men with a dog. In the left foreground are two high trees. To the right are cottages. At the door of one cottage stand a man and a woman with two children. Dark clouds in the sky illumined by the setting sun. The picture hangs too high to be described more exactly, but it seems genuine.

Canvas, 30½ inches by 48 inches.

Sales.—De Lassaulx, Koblenz, 1856.
Coopman, Aachen, 1863.
In the Suermondt Museum, Aachen, 1883 catalogue, No. 121.

747. **AN OLD CHURCH IN A LANDSCAPE.** Sm. 344, and Suppl. 101.—A clear spring day. At the edge of a wood to the right stands a church with a high belfry. Behind to the left is a cottage, half hidden by trees. A river flows from the right foreground to the left background diagonally across the landscape and is lost in the distance. In the left foreground is a wooden bridge over a branch of the river; a shepherd drives his sheep forward across the bridge. By the river farther back are trees, bushes, and water-plants. On the water are three boats. In the nearest are a man and a woman; in the second is a man; in the third is a man with a dog. An angler sits on the bank. "This capital picture is distinguished by the freshness of its tones, its extent and diversity of scenery, and the general luminous effect which prevails" (Sm.).

Canvas, 42 inches by 16 inches.

Exhibited with the Six collection, Amsterdam, 1900, No. 118.
Sale.—Andrew Harrison, London, 1821 (£315).
Afterwards sold to Stacey of Norwich (£630).
In the collection of Charles O'Neil, 1835 (Sm.).
Sold by the London dealer Chaplin in 1835 to Six van Hillegom.
In the collection of J. Six, Amsterdam.

748. **LANDSCAPE WITH A RUINED MONASTERY.**—

A river flows from the right background to the left foreground. Beyond it, at the foot of a wooded hill to the left, stands a ruined monastery. In the right foreground are trees ; the nearest is dead. In the centre foreground goats are feeding. On a rock to the right sits a herdsman playing the flute. Under the trees on the extreme right is a woman in a straw hat. The picture represents the same scene as in 753 (at Dresden), but was probably painted some years earlier—perhaps about 1649—and the scene was viewed from a somewhat different standpoint. The small study, 619 (National Gallery, London), agrees in composition with these two pictures. The goats are possibly by A. van de Velde. The Kums sale catalogue ascribed the figures to Berchem ; this is possible but it is not easily proved, as they are very small. In any case the figures are not by Ruisdael himself.

Signed with the monogram on the right ; panel, 18 inches by 24½ inches.

Exhibited at the Burlington Fine Arts Club, London, 1900, No. 54.
Sales.—R. Papin, Paris, March 28, 1873.
E. Kums, Antwerp, May 17, 1898, No. 127 (10,000 francs, Colnaghi).
In the collection of H. J. Pfungst, London.
Acquired in London in 1901 by the Kaiser Friedrich Museumsverein.
In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 884B.

749. **RUINS IN A WOOD.** Sm. 22, and Suppl. 65.—In the right middle distance are the ruins of a Romanesque building. In front of it sits an artist, seen from the back ; beside him to the right stands another man. On the left, close to the ruins, are beeches ; in front to the left a great beech is almost as high as the building. On the left flows a little stream which forms a low waterfall in front. On the bank to the left, at the edge of the picture, are a tree-stump and the foliage of another tree.

Signed with the monogram on the left at foot ; panel, 20½ inches by 26½ inches.

Exhibited at Berlin, 1890, No. 247.
Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 199 (145 florins, P. Fouquet).
W. Hastings, London, 1840 (£128 : 2s.).
In the collection of O. Wesendonck, in the Kaiser Friedrich Museum, Berlin.

750. **LANDSCAPE WITH THE RUINS OF A FORT.** Sm. Suppl. 10.—In the right foreground of a dune landscape are the ruins of a fort with a bastion, overgrown with bushes and trees. It is reflected in still water in front. In the left middle distance, beyond a cornfield, rises a village church (that of Beverwijk ?) amid trees. To the right of it, in a distant sunlit plain, stands a wind-mill. The picture was painted from the same spot as 758 (National Gallery, London), but differs in some details.

Canvas, 15½ inches by 17½ inches.

Sales.—Kalkbrenner, Paris, 1835 (3000 francs).
G. T. Braine, London, 1857 (£132 : 6s., Nieuwenhuys).

A. Hope, London, June 30, 1894, No. 61 (£640 : 10s.).
Molyneux and others, London, December 10, 1898, No. 120.
In the Kempner collection, Berlin.

751. **Landscape with Ruins.** Sm. 3.—A bank with a wall stretches diagonally across from the left foreground to the right distance. In front of a ruined brick building, which has been converted into a cottage and has steps leading up to the door, a woman stoops to spread out linen. A clay bank beyond is covered with bushes and trees. Five or six willows, a cottage, and more trees are visible. To the right runs a road. The right half of the foreground is filled by a pond with reeds and waterfowl. Beyond to the right is a man with a boy.

Panel, 19½ inches by 26 inches.

Engraved by Le Bas ; lithographed by Spruyt.
Exhibited at Brussels, 1882, No. 207.
Sales.—Comte Baudouin, Paris, 1772.
Robert de St. Victor, Paris, November 26, 1822 (3060 francs).
In the collection of the Duc d'Arenberg, Brussels, 1829 catalogue, No. 71 ; not mentioned in W. Bürger's 1869 catalogue.

752. **A RUINED CASTLE ON A HILL.**—The castle stands to the left. Beside water on the right is a clump of trees. A view of a sunlit plain. On a road is a group of three figures with a dog. There are ducks on the water. A very fine picture.

Signed in full on the right at foot.

In the Palace, Dessau, No. 868.

753. **THE MONASTERY.**—On the left, at the foot of a wooded hill, stands a monastery with a large square tower broken away at the top. The sunlight falls from the right on the buildings. A road runs from the left foreground past the monastery to a house amid trees in the centre of the middle distance, where the hill slopes down steeply. In the left foreground is a stream with reedy banks. In the centre an artist, with his back to the spectator, sits on the bank, sketching. In the right foreground is a clump of fine trees, the most prominent of which has a white sunlit trunk. In the right-hand corner a sportsman takes cover behind rocks. In the left foreground are an angler and another man. Across the stream, opposite the artist, are cows. Other figures are in front of the monastery. Grey clouds to the left of the sky. Similar in composition to 619 and 748. The figures recall the style of Berchem, especially the sportsman and the artist, perhaps also the cows, but possibly not the two men to the left. The picture is famous through Goethe's description of it in his essay, *Ruisdael als Dichter* ("Ruisdael the Poet").

Signed on the right at foot with the monogram ; canvas, 30 inches by 38 inches.

In the Dresden inventory of 1754, ii. 189.
In the Dresden Gallery, 1908 catalogue, No. 1494.

754. **RUINS BESIDE A CANAL.**—The canal stretches from the foreground into the distance. On the right bank are ruins with an

arch. To the left are two willows and two little boats, in one of which is a man. In the centre is a fisherman. Grey clouds and clouds in full sunlight. There is a vivid contrast between the red of the brick ruins and the green of the trees. The figures are by Ruisdael himself. [Pendant to 755.]

Signed on the left at foot.

In the collection of the Earl of Wemyss, Gosford House; it was there in 1857 (Waagen, Suppl. 440).

755. **A WOODED LANDSCAPE WITH WATER AND RUINS.**—The ruins are not so extensive as those in the pendant, 754.

In the collection of the Earl of Wemyss, Gosford House.

756. **LANDSCAPE WITH A RUINED CASTLE.**—To the left is a stream with a man fishing.

Signed with the monogram on the right at foot; canvas, 18 inches by 24 inches.

In the Provincial Museum, Hanover, 1891 catalogue, No. 477.

757. **A LANDSCAPE WITH RUINS.** Sm. Suppl. 105.—On the right, on a bank, are the ruins of a castle, mostly built of brick. On a low wall in the centre grows a large tree, and in front of it another large tree bends to the left over a weedy pool. Inside the ruins is a peasant. In the distance are low hills.

Signed in full, and dated 1673; panel, 16½ inches by 22½ inches.

Sales.—Sir John Pringle and others, London, 1838 (£178 : 10s., bought in).
Duc de Morny, Paris, May 31, 1865, No. 76 (6800 francs, Mündler).
Bought from the Paris dealer Sano for the National Gallery in 1865 (with Velazquez' "Philip IV." for £1200).

In the National Gallery, London, 1906 catalogue, No. 746.

758. **LANDSCAPE: AN EXTENSIVE FLAT WOODED COUNTRY.**—In the right foreground are the ruins of a castle with a bastion, which are reflected in the still water of a pool which fills the right half of the foreground. Beyond trees on the farther bank, and a field, a great village church (that of Beverwyk?) rises above trees in the left middle distance. In the distance, across a sunlit plain, is a wind-mill. In the distance to the right is another village church. Dark rain-clouds to the left. The composition was painted from the same spot as 750 (Kempner collection), but with the following differences. This picture is relatively broader. The ruins extend farther to the right. The distance between the ruins and the church in the middle distance is relatively less. The distant church is placed more to the left. There are three swans on the pool, and two shepherds with sheep in the left foreground.

Signed in full; 42½ inches by 57 inches.

In the Wynn Ellis collection, bequeathed to the National Gallery in 1876.
In the National Gallery, London, 1906 catalogue, No. 990.

759. **LANDSCAPE WITH RUINS.** Sm. 218.—To the left are the ruins of an old brick building. In the centre, close to an old oak,

a rough road leads into the distance. Two peasants, followed by a dog, are on the road.

A very dark picture.

Panel, 18 inches by 21 inches.

Sale.—Duke of Bedford, London, June 30, 1827 (£73 : 10s., bought in).

In the collection of the Duke of Bedford, London.

760. **A HILLY LANDSCAPE WITH A WATERFALL AND A RUINED CASTLE.** Sm. 198.—A ruined castle stands on a high rocky hill to the right. In the left foreground a stream, on whose rocky banks grow firs, forms a waterfall and flows along the foot of the hill. A great fir stands on a bank; some felled trees lie near. To the right are two houses amid trees at the foot of the castle-hill. In the left distance is a mountain. In the style of A. van Everdingen. "This capital production of art is painted in a broad free manner, and possesses great force and effect" (Sm.).

Canvas, 47 inches by 71 inches.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 145; it was in that collection in 1835 (Sm.), and was mentioned by Waagen in 1854 (iii. 481).

761. **THE EDGE OF A WOOD.**—In front are old oaks. To the right is a beech wood. Two roads lead to the middle distance. In the background are low trees and bushes; beyond is a meadow, with a castle and a church farther back. In the meadow is a shepherd with sheep. On the road in front are a man on a grey horse and a huntsman on foot, followed by three hounds. Other figures are farther away. In the distance is seen the cupola of the Huis ten Bosch. Cloudy sky. Formerly attributed to Wijnants, whose influence, according to the Dulwich catalogue, is apparent, especially in the foreground. The figures are by Lingelbach.

Signed with the monogram; canvas, 46 inches by 60 inches.

In the Dulwich College Gallery, London, 1892 catalogue, No. 210 (old No. 278); Sm. described it there in 1835 as a Wijnants, 168 (and valued it at £350).

762. **A HILLY LANDSCAPE WITH A RUINED CASTLE.**—On a sheet of water in front are a raft with several figures, a boat and several sailing-boats. To the left is a house. Near the water lie tree-trunks to be made up into another raft; several figures stand beside them. Half-way up a hill is a castle. In the centre is a steep cliff in sunlight. On the right is a tower with a high-pitched roof. In the distance is a ruined castle. Dense clouds in the sky.

Signed in full in the right centre; canvas, 39½ inches by 44 inches.

In the possession of the London dealers Sulley.

763. **A HILLY LANDSCAPE WITH A SMALL LAKE.**—In the middle distance is a small lake, with high wooded hills rising from the farther bank. In the left foreground a woman with a bundle on her head and a boy drive five sheep to the left over a wooden bridge. In the

centre is a fallen tree-trunk in sunlight. To the right of it is a tree-stump. Beyond to the right three men take an oath. In the centre distance, by the shore of the lake, is a water-mill. On the hill beyond, to the left, is a ruined castle with a round tower. Heavy clouds in the sky partly hide the high hill to the right. Called "The Oath of Rütli," from the three men whose figures were apparently painted in by a later hand.

Signed; canvas, 40 inches by 53 inches.

In the collection of the Duke of Somerset.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 40.

Sale.—C. Sedelmeyer, Paris, March 25, 1907, No. 164.

In the Wolff collection, Schloss Leopoldskron, near Salzburg.

In the possession of the Munich dealer Julius Böhler.

764. **Ruins.**—Near a red wall is a road, with a sheet of water filling almost the whole foreground. A high tree. To the right are hills and extensive ruins. On the road are a woman in red and a man in black.

Signed on the right with the monogram; canvas, 24 inches by 28½ inches.

In the possession of the Munich dealer Julius Böhler.

765. **A Castle in a Wood.**—The castle stands on a hill. Below is a cottage. In the distance is the sea, with a figure on the shore. Beyond are a shepherd with sheep, and three other figures.

Signed on the left at foot with the monogram; canvas, 26 inches by 28 inches.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Jules Porgès, Paris, since 1906.

766. **THE OLD GATEWAY.** Sm. 49.—An uneven sandy landscape with decayed hedges and few trees. A rough road leads from the front to an old brick gateway, beyond which is an avenue of trees. The road is flooded after rain, and the water reflects the blue sky. [Compare 768*a*.]

Panel, 11 inches by 14 inches.

Sale.—Clesne, Paris, December 4, 1786 (1000 francs).

In the collection of Bishop Wilberforce.

In the collection of John G. Johnson, Philadelphia.

767. **LANDSCAPE WITH A RUINED ARCHWAY.**—The arch is of brick. Beyond it are buildings. On a road in front of a clump of trees, a man stands near a little pool. A sketchy work, in good preservation, of the early period.

Signed on the right at foot; panel, 10½ inches by 14½ inches.

In the collection of Sir Frederick Cook, Bart., Richmond, No. 183.

767*a*. **An Old Castle.**

Sale.—Amsterdam, March 25, 1728 (Hoet, i. 322), No. 28 (51 florins).

767*b*. **A Castle on a Hill.**

A large picture.

Sale.—N. C. Hasselaar, Amsterdam, April 26, 1742 (Hoet, ii. 52), No. 39 (45 florins).

767*c*. **Landscape with Ruins.**—Very well executed.
A small picture.

Sale.—B. Keerwolff, Leyden, September 9, 1748, No. 61 (6 florins 5, Haazebroek).

767*d*. **A Wooded Landscape with Ruins.**—Water flowing past the ruins.
Canvas, 21½ inches by 27½ inches.

Sale.—Amsterdam, June 4, 1766, No. 7.

767*e*. **A Ruined Church.**—Small figures.
Canvas, 17½ inches by 19½ inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 161.

767*f*. **Landscape with Ruins.**—Two figures. Very fine.
A small picture.

Sale.—The Hague, April 13, 1771, No. 30.

767*g*. **A Castle on a Wooded Hill.** Sm. 29.—A castle stands on a hill covered with trees and bushes, amid which are cottages. A river flows at the foot. In the distance are a mill and houses. In the right foreground a fine oak is prominent. An "excellent picture" (Sm.).
Canvas, 44 inches by 59 inches.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 126 (2000 francs).
Chevalier Lambert et du Porail, Paris, March 27, 1787 (2900 francs, Lebrun).

768. **View of a Princely Country-House.**—A still pool near trees in front.
Panel, 11 inches by 8½ inches.

Sale.—P. Pama, Amsterdam, January 30, 1871, No. 20 (100 florins, with 302*ca*, C. Roos).

768*a*. **Landscape with a Ruined Gateway.**—Known as "Ruisdael's Gateway." [Probably identical with 766 or 786.]

In the "Von Dreuil" (probably Vaudreuil) collection.
Sale.—London, 1791 (£74).

768*b*. **A Ruined Castle in a Wooded Landscape.**—On the right is a pool in the shadow of the trees, with an angler. To the left are the ruins. The sunlight and the reflections in the water produce a fine effect.
Canvas on panel, 16½ inches by 16 inches.

Sales.—Amsterdam, August 10, 1785, No. 280 (225 florins, Winter).
J. Rendorp, Amsterdam, July 9, 1794, No. 48 (355 florins, Coclers).

768*c*. **An Old Castle.**—On a road with trees. Farther back a man and a woman walk away. Loose and natural in style.

Panel, 20½ inches by 25½ inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 229 (9 florins 5).

768*d*. **Landscape with Water near an Old Castle.**—A drawbridge. Fishermen in boats. A wide view of the distance.

Panel, 28½ inches by 37 inches.

Sale.—Amsterdam, May 20, 1799, No. 128 (45 florins, Coclers).

769. **A River Landscape (or, The Woodcutter).** Sm. 75.—On the right are hills, with a river flowing at their base. To the left are high hills with masses of low trees; on the top is an old castle with other buildings. A steep path leads down to a river, on which is a boat with fishermen. In front are various figures—attributed by Sm. to Vernet. Among them are a woodcutter, and another man who converses with a seated woman in a red dress.

Canvas, 36½ inches by 45 inches.

Sales.—Tricot, London, 1793 (£280).
London, 1807 (£252).

769*a*. **A Ruined Church.**—In the foreground of a hilly landscape, a ruined church stands near a stream which winds through the landscape. A huntsman with dogs.

Canvas, 21½ inches by 25½ inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 119 (25 florins, Ocke).

770. **A Castle.**—It stands on a hill covered with thick bushes. A sandy road winds away past the hill into the distance. In front is a stream. Good figures.

Canvas, 22½ inches by 29 inches.

Sale.—H. A. van der Heuvel, Utrecht, June 27, 1825, No. 49 (820 florins, bought in).

771. **A Ruined Cottage.** Sm. 77.—A ruined cottage stands against a brick house, apparently an inn. A traveller has dismounted from a grey horse, which is held by a boy. Near the front a traveller sits by the roadside. Dark storm-clouds. The figures are attributed by Sm. to Ph. Wouwerman.

Canvas, 20 inches by 24 inches.

Sales.—Destouches, Paris, March 21, 1794 (980 francs).
R. Reinagle, London, 1832 (£68 : 5s.).

772. **A Hilly Landscape.** Sm. 284.—Apparently a scene in or near the Rhine valley. To the left is high rocky ground, covered with clumps of oaks and other trees. A road crosses a ravine by a wooden bridge, over which a woman and a boy drive six sheep. Beyond are two men at the turn of the road. To the right, steps in the rock lead to a red-tiled cottage. On the right a river flows obliquely across the landscape. On a hill rising from the water is an old castle. "A clear and excellent production" (Sm.).

Canvas, 39½ inches by 49 inches.

In the collection of Richard Hall, London, 1835 (Sm.).

773. **A Convent and a Church in a Hilly Landscape.** Sm. 260.—On the left are a convent and a church, partly enclosed by a low wall, within which grow bushy trees that hide the nave and part of the tower. In the left foreground an old oak stands amid bushes on a bank; a beech-stump stands on the bank, and the beech-stem lies near in a pool which fills part of the foreground. On the right are high rugged sand-hills, partly grass-grown, on which grow clumps of oaks and other trees. A woman with a bundle of linen on her head goes towards the convent. In front of her are two men. Dark cloudy sky. "An excellent production" (Sm.).

Canvas, 27 inches by 33 inches.

In the collection of Colonel Howard, London, 1835 (Sm.).

774. **A Wooded Landscape.** Sm. 31.—An open view of rolling country, bounded by hills overgrown with bushy trees. In front stand a convent and a church, with a stream flowing near. On the left is a clump of old trees; one is bare of foliage; near it lies a tree-trunk. In the broken foreground are two peasants and a flock of sheep. A gleam of sunshine falls on the landscape. "Excellent" (Sm.).

Canvas, 31 inches by 36 inches.

In the collection of Peter Rainier, 1835 (Sm.).

774*a*. **A Castle by a River.**—[Pendant to 842*c*.]
Panel.

Sale.—Van Barneveld, Van den Haute and others, Antwerp, February 26, 1844, No. 36.

774*b*. **Ruins and a Cottage in a Wood.**
Canvas, 9½ inches by 14 inches.

Sale.—A. de Beurs Stiermans and others, Rotterdam, April 23, 1845, No. 113 (171 florins, Chaplin).

775. **The Ruins of a Fort.** Sm. 215.—The same landscape as in 136, but differing in details. There is only one figure, seated on the wall of the fort, sketching. Large fleecy clouds float in the sky.

Canvas, 21 inches by 24 inches.

In the collections of Cleve and of Sir George Yonge, Bart.
In the collection of William Wells of Redleaf, 1835 (Sm.).
Sale.—W. Wells, London, May 12, 1848 (£189, bought in).

776. **The Ruins of a Fort.** Sm. Suppl. 85.—The moat is overgrown with bushes. A flat landscape. Sm. describes it as a carefully finished picture, and a small replica of 136.

Canvas, 16 inches by 17½ inches.

Sales.—C. J. West, London, 1835 (£89 : 5s., E. W. Lake).
E. W. Lake, London, 1845 (£136 : 10s., Artis).
R. Artis, London, May 17, 1851 (£89 : 5s., Gibson).

776*a*. **Ruins and Water.**

In the collection of Thomas Baring, London, 1854 (Waagen, ii. 187).

777. **Ruins with a Tree.**—A tree stands in the middle distance. In front is a little pool. To the right is a small wood, through which runs a road, on which are a man and a boy. Part of the road and part of the sky, which is mostly grey, are in full sunlight.

Signed with the monogram.

In the collection of G. Field, London, 1857 (Waagen, Suppl. 195).

778. **Two Ruins.**—The ruins are in front, near water with ducks. In the middle distance is a village in the shadow of clouds. In the distance is a sunlit plain. A poetic sky. The distance is unusually blue. Figures by A. van de Velde.

In the collection of Wynn Ellis, London, 1854 (Waagen, ii. 297), but not among the pictures selected for the National Gallery in 1876.

779. **Ruins and Water.**—The trees are rather dark.

In the collection of Wynn Ellis, London, 1854 (Waagen, ii. 297), but not among the pictures selected for the National Gallery in 1876.

779*a*. **A Ruined Castle near Water.**—Sunlight.

Panel, 19 inches by 26 inches.

Sale.—Amsterdam, August 20, 1856, No. 154.

779*b*. **Ruins.**

Canvas, about 18½ inches by 24½ inches.

Engraved by J. T. Prestel.

Sale.—Count von Brabeck and Count Andreas von Stolberg of Söder, Hanover, October 31, 1859, No. 234.

779*c*. **A Hilly River Landscape with a Castle.**—Two men.

Sale.—C. Scarisbrick, London, 1861 (£283 : 10s., Woodin).

779*d*. **Landscape with a Church.**—A ruined fort and a moat.

Sale.—E. W. Anderson, London, 1864 (£115 : 10s., Rutley).

779*e*. **A River with a Castle and a Cottage.**

Sale.—Earl of Clare, London, 1864 (£220 : 10s., Holloway).

779*f*. **A River Landscape with a Castle.**—The castle stands on a hill. Near a waterfall is a sportsman with a dog.

Almost certainly identical with one of the pictures noted by Sm. in the Munro of Novar collection ; compare 61, 403, 644, 717, 853.

Sale.—Munro of Novar, London, 1867 (£199 : 10s., Lord Dudley).

779*g*. **A Gothic Village Church.**—With figures ascribed to Cuyp. Similar in tone to "The Jewish Cemetery" (219). According to a MS. note in the sale catalogue, it was most probably not by Ruisdael.

Panel, 32½ inches by 28 inches.

In the collection of Baron Rauter.

Sale.—F. J. Gsell, Vienna, March 14, 1872, No. 495.

780. **The Old Monastery.** — The monastery buildings and the chapel with a tower are partly hidden by trees in a walled garden. In front lies a tree with grey bark, broken off near the root; the branches touch the water of a pool with water-plants. On either side are banks with great trees and bushes. To the left are the remains of an old brick wall. Lines of cloud in the sky parallel to the horizon.

Canvas, 26 inches by 32½ inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 446.

781. **Ruins.**—To the right of a landscape. The sunlit wall is overgrown with bushes and plants. In the distance are dunes. A marshy pool is partly covered with reeds. To the left is a partly ruined wall.

Canvas, 16½ inches by 22½ inches.

Sale.—E. Ruelens, Brussels, April 17, 1883, No. 238.

782. **A Castle on a Hill.**—In front is water at the foot of a hill, on which stands a castle partly hidden by trees. In the centre is a road. At the door of a house on the right stands a woman. A boy with a dog goes towards her.

Signed with the monogram; canvas, 23½ inches by 29½ inches.

Engraved by G. Greux.
In the collection of François Nieuwenhuys.
Sales.—Paris, January 27, 1882 (6000 francs).
Baron de Beurnonville, Paris, May 21, 1883, No. 88 (6100 francs).

782*a*. **An Open Landscape.**—Figures by the roadside. To the right is a church tower.

9 inches by 13 inches.

Sale.—Duke of Marlborough, London, June 26, 1886, No. 45.

783. **Ruins and a Waterfall.** Sm. 282, and Suppl. 57.—On the left are ruins, partly of brick, amid trees. At the foot of the ruins a stream flows in a gentle cascade across the front. A decayed tree grows on brickwork to the left. A hill partly covered with bushes bounds the view. In the distance to the right is a boat. Rain-clouds make the scene gloomy.

Canvas, 24 inches by 25½ inches.

In the collection of Baron van Nagell van Ampsen, according to *Art Sales.*
Sale.—George Watson Taylor of Erlestoke, London, 1832—according to Sm., but perhaps April 13, 1823—(£120 : 15s., Dunford).
In the collection of Charles Cope, London, 1842 (Sm.).
Sales.—C. Cope, London, 1872 (£273, Nieuwenhuys).
C. J. Nieuwenhuys, London, July 17, 1886 (£551 : 5s., Martin Colnaghi).

784. **Ruins and a Waterfall.**—In front a river flows over a dam between ruins overshadowed by trees. Beyond is a wood. On a wall to the left stand two figures. In a boat to the right are two men. Light clouds in a blue sky.

Signed with the monogram; canvas, 22½ inches by 25½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 106.

Then in the collection of S. Clarke, London.

785. **AN OLD WALL NEAR A STILL POOL.**—The pool is shaded by high trees. In the right foreground two boys are fishing. Evening.

Signed with the monogram; canvas, 14½ inches by 17½ inches.

Exhibited at Berlin, 1890, No. 251.

Then in the collection of L. Lachmann, Berlin.

786. **COUNTRY SCENE WITH RUINED CASTLE.** Sm. 44.—To the left of a flat landscape is a large ruin, built of brick and consisting of two towers with a high archway, through which a road runs. A man, leading a child by the left hand, walks under the archway: beyond him is another man. Bushy trees rise above the wall. To the right is a meadow, divided from the foreground by a fence. In the right foreground is an old well with a tree-trunk lying to the left of it. In front is a pool, with brambles. "This excellent picture is of the most esteemed quality and unusually luminous" (Sm.). [Possibly identical with 768*a*.]

Signed in full in the left foreground; panel, 18½ inches by 25 inches.

Exhibited at the British Institution, London, 1832 and 1845; at Manchester, 1857; and at the Burlington Fine Arts Club, London, 1872.

Sales.—Morelli, 1782 (2300 francs).
Calonne, Paris, April 21, 1788 (3500 francs).
Coclers, Paris, February 9, 1789 (2750 francs).

In the collection of W. Smith, M.P., and sold from it privately.

Sales.—London, 1823 (£241 : 10s., bought in).
Lord Radstock, London, May 12, 1826 (£175).

In the collection of Charles Bredel, London, 1835 (Sm.).

Sales.—Bredel, London, May 1, 1875 (£2310, Rose).
Earl of Dudley, London, June 25, 1892, No. 22.

In the collection of George Salting, London; bequeathed to the National Gallery, 1909.

In the National Gallery, London, No. 2562.

786*a*. **The Towers of a Castle.**—In a landscape with thick woods. In the right distance, near a little pool, are the ruins of old buildings. Two men and a dog.

Panel, 9 inches by 10½ inches.

Sale.—Stiels and others, Cologne, May 24, 1897.

787. **A RIVER LANDSCAPE WITH A CASTLE.**—The river flows under the ruined arches of a bridge. Two swans are to the right at foot. On the right is a castle with tall chimneys. In the left foreground are a group of four trees and another castle, with two men and a child. In the distance, near a wood, are two figures. On the right are a sunlit house and a red brick bridge.

Canvas, 27 inches by 20 inches.

In the Morant collection, Intwood Hall.

Sale.—London, May 27, 1897, No. 164 (£184).

788. **A WILD HILLY LANDSCAPE WITH CASTLES ON HILLS.**—In front is a river with bathers. An old bridge with several arches crosses the river. The catalogue inaccurately states that this is a landscape near Haarlem. It reminds one strongly of 664 (Louvre). The figures are wrongly attributed to Lingelbach.

Signed with the monogram on the left at foot; canvas, 20 inches by 24½ inches.

Sale.—Edmond Huybrechts, Antwerp, May 12, 1902, No. 123 (7300 francs, P. Mersch).

788*a*. **Landscape with a Church.**—Houses and figures.

Panel, 14 inches by 11½ inches.

Sales.—Duke of Marlborough, London, 1848 (£84, Weston).
Henry M. Weston and others, London, July 17, 1908, No. 98 (£36 : 15s., Sackville Gallery).

789. **A COUNTRY HOUSE IN A NEGLECTED PARK.**—In the middle distance is a group of young people dancing. On the steps of the house, in the right distance, are figures. In front is a spring. To the right are two lofty firs.

Signed in full on the right at foot; canvas, 26 inches by 20½ inches.

Sales.—Ludwig I., King of Bavaria, 1830.
Speth, Munich, 1856.
Von Landauer, Stuttgart, 1866.

In the Suermondt collection, Aachen, acquired as a whole in 1874 by the Berlin Museums. In the Kaiser Friedrich Museum store-room, 1906 catalogue, No. 885A. Lent in 1884 to Aachen.

In the Suermondt Museum, Aachen, second supplementary catalogue of 1884, No. 207.

790. **LANDSCAPE.**—On the left is a cottage, mostly hidden by a group of trees on a bank; an old oak is most prominent. At the bend of a road, leading to the foot of the bank, two women and a man have halted. Near them is a cottage shaded by an oak with great branches. In the distance a church tower and several trees are seen against the blue sky.

Signed in full on the right at foot, and dated 1649; panel, 20 inches by 26 inches.

In the collection of the dowager Madame Van den Hecke-Baut de Rasmon, Antwerp, bequeathed to the museum in 1859.

In the Antwerp Museum, 1905 catalogue, No. 320.

791. **LANDSCAPE WITH GROUPS OF HOUSES.**—The houses are to left and right of a road winding through the centre. At the door of a house to the right is a woman. On the road is a man with a dog. Blue sky with clouds.

Canvas, 19½ inches by 24 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1893, No. 82.

In the collection of Earl Brownlow, Ashridge Park.

792. **A VILLAGE ON A WOODED SLOPE.**—In the left middle distance, at the foot of a high wooded hill, is a village (said to be Spa). In front is a still pool, near which in the left foreground are bushes and a low tree, while to the right are two anglers in red. Rain-clouds in the sky are sunlit towards the horizon. The foliage has autumn tints. The figures are by Ruisdael himself. An early work.

Signed with the monogram on the right at foot; canvas, 20½ inches by 26 inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 456.
In the possession of the Paris dealer F. Kleinberger.
In the Habich collection, Kassel, from which it was acquired in 1884.
In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 885F.

793. **LANDSCAPE WITH COTTAGES.** Sm. 292.—In the left foreground is a dead willow; to the right of it a little stream forms a waterfall. In the centre and to the right are portions of tree-trunks and large stones. In the right middle distance are two cottages, one thatched and the other tiled. A number of stone steps lead up to the door of the nearer cottage. A woman leans over the half-door to watch a seated boy with a dog. To the left is a rock with trees. In the distance a man with a sack on his back walks away. Possibly a scene in Westphalia.

Signed in full on the right at foot, and dated 1653; canvas, 26 inches by 32 inches.

In one of the Royal Prussian palaces.
In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 893; it was in the Berlin Museum in 1835 (Sm., who valued it at £315).

794. **BUILDING A BRICK HOUSE.**—The house stands in the right middle distance of a wooded landscape. In the centre foreground lie tree-trunks. Beyond is a drawbridge. Finely lighted clouds. A good early picture. [Possibly identical with 872*a*.]

Signed with the monogram on the right at foot; panel, 13 inches by 13½ inches.

Sales.—Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 130 (30 florins, Gruijter).
C. Sedelmeyer, Paris, May 25, 1907, No. 167 (7600 francs).
In the possession of the Paris dealer F. Kleinberger.
In the collection of Marcus Kappel, Berlin.

795. **LANDSCAPE WITH A GREAT OAK.**—The oak stands in the centre. A farm is on a road to the left. To the right is a view of the distance. On the road are several figures; the nearest is a man in a red jacket.

Signed with the monogram in the right centre; canvas, 24½ inches by 29 inches.

In a London sale; bought in 1909 from the London dealers P. and D. Colnaghi.
In the collection of Marcus Kappel, Berlin.

796. **THE TUMBLE-DOWN HOUSE.**—The house stands in

the centre of the middle distance. The side turned to the spectator has fallen into ruin; on the left rises a high chimney. Near the house stands a horseman, seen from the back. To the left of him a man holds his grey horse; a dog crouches near. In the centre foreground a boy sits on the ruined wall. To the right, beyond the house, is another house, with a meadow in front. To the left is a view over a flat landscape. The figures are, very doubtfully, attributed to Ph. Wouwerman.

Canvas on panel, 16½ inches by 20 inches.

Exhibited at Manchester, 1857.
Then in the collection of Dr. Barton.
Sale.—Prince Demidoff, San Donato, March 15, 1880, No. 1133.
In the Boston Museum.

797. **LANDSCAPE; A RIVER WITH A BRIDGE.** Sm. 174. —In the centre foreground a little stream, flowing from the middle distance and bending to the right, forms a waterfall. Over the river in front is a wooden bridge, on which are three cows, sheep, goats, and a dog barking at a cow. Beyond the bridge, where a road forks, a horseman in red with a brown hat, seen from the back, rides a dappled grey horse; he stretches out his right hand, as if asking the way from a shepherd standing to his left. Behind him, to the right, another horseman in brown, seen in profile to the right, rides a dun horse; he looks at the first rider. One road leads from this point to the left round a rock; on it are two men with a flock of sheep. The other road leads to the right up a wooded hill to a sunlit glade in which sits a shepherd with his sheep. A man with a bundle on his back walks up the road, with his dog gambolling at his side. In the right foreground is the stump of a beech; the stem lies beside it. In the middle distance a stone bridge with two arches crosses the river; on the farther bank are many houses, with hills beyond. The figures are apparently by A. van de Velde. "A splendid work of art" (Sm.).

Signed in full on the right at foot; canvas, 53 inches by 71 inches.

Sales.—The dowager Madame Boreel, Amsterdam, September 23, 1814, No. 17 (5505 florins, Nieuwenhuys).
Le Rouge, Paris, April 27, 1818 (29,700 francs).
In the collection of the Prince of Orange, Brussels, 1835 (Sm.).
Sale.—William II., King of Holland, The Hague, August 12, 1850, No. 94 (12,900 florins, E. le Roy).
In the Brussels Museum, 1906 catalogue, No. 397.

798. **COTTAGES.**—In front is a little watercourse, to which a road with deep ruts leads from the middle distance. Along the road come a man and a boy. Farther back a man and a woman stand conversing. To the right of the road are the gable ends of three sheds. On the threshold of the nearest shed sits a woman in white; behind her stands a man in a red jacket. In front of the shed are a tree and a dog. To the left of the road the ground rises. In front are stones and tree-trunks. In the middle distance, in sunlight, is a lofty house with a fenced garden and high trees to the left. To the left of the house, and far back, is a cottage with a wall. To the right of the fence, in the distance, is a cottage almost hidden by trees. A great white cloud in the blue sky.

Signed in full on the right at foot; canvas, 42 inches by 50 inches.

Exhibited at Leipzig, 1889, No. 202.
In the collection of A. Twietmeyer, Leipzig.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1901, No. 41.
Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 163 (33,000 francs).
In the collection of Marczell von Nemes, exhibited in the Budapest Museum.

799. **THE ROAD TO THE VILLAGE.**—A road leads through the middle over a little bank, on which are two oaks to the right, towards a pool which fills more than the right half of the foreground. On the road a woman leads a boy by the left hand; farther away is a man; all three come forward. In the distance is a village amid trees. To the right is a big square church tower, with a wind-mill to the left.

Signed in full in the centre foreground; canvas, 21½ inches by 24½ inches.

Exhibited at Amsterdam, 1867, No. 168; and at The Hague, 1890, No. 91.
In the collection of W. P. van Lennep, Amsterdam.
Sale.—Madame Messchert van Vollenhoven, born Van Lennep, Amsterdam, March 29, 1892, No. 8 (14,600 florins, Lesser).
In the collection of Jules Porgès, Paris.
In the possession of the Paris dealer F. Kleinberger.
In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

800. **A CANAL BEFORE A VILLAGE.**—The village lies in the middle distance amid trees and bushes. Beyond the trees to the left rise the tower and roof of a castle. In the centre, near red-tiled roofs, is a square wooden tower; farther right are a wind-mill and more roofs. To right and left of the canal are trees. In the right foreground is a great tree; in the right-hand corner is a decayed tree. Several men stand on a wooden bridge crossing the canal in the centre. In the water in front are two swans.

Canvas, 22½ inches by 26 inches.

Etched by Bruder from a drawing by J. P. Veith.
First mentioned in the Dresden catalogue of 1765.
In the Dresden Gallery, 1908 catalogue, No. 1504.

801. **LANDSCAPE WITH A GREAT TREE.**—The tree stands on a bank in the centre, in front of a very white cloud. Farther right is a house.

Panel (?)—probably canvas—60 inches by 50 inches.

In the collection of Earl Howe, Gopsall.

802. **THE VILLAGE STREET.**—The street leads from the right foreground through the centre into the distance. To the right, in the middle distance, is a sunlit house. A woman sits at the door, to which steps lead up. To the right is a corner of the house; to the left is a tree. In the right foreground is the corner of a thatched cottage, with a broken fence round it and a tree to the right. To the left of the street and in the distance are many other houses. On the road in the middle distance

a man comes forward; his dog leaps up at him. Catalogued as by Salomon van Ruysdael.

Signed in full on the right at foot; canvas, 20 inches by 25 inches.

Presented to the museum in 1874 by L. Mesnard.

In the Grenoble Museum, 1891 catalogue, No. 418.

803. **LANDSCAPE WITH A COTTAGE ON A HILL.**

Panel, 9 inches by 9 inches.

In the possession of the Hamburg dealer E. Harzen, who bequeathed it to the Kunsthalle.

In the Hamburg Kunsthalle, 1887 catalogue, No. 152.

804. **LANDSCAPE WITH TWO HOUSES.**—A dark mass of trees in front of a grey cloudy sky. In front are banks and tree-trunks. In the right middle distance are cows and sheep. On a hill to the left are two houses. At the brick doorway of one house, a sort of barn, a woman with a dog watches a waggon, drawn by a grey horse, in which are the driver and a cavalier conversing with a lady. A view of the sea with three sailing-boats. The foliage is dark, but the middle tones are most prominent.

Signed in full on the right at foot; canvas, 19 inches by 25 inches.

In the collection of Baron de Beurnonville.

In the possession of the Paris dealer F. Kleinberger.

In the Georg Rath Museum, Budapest, 1906 catalogue, No. 105; it has been there since 1884.

805. **LANDSCAPE WITH A COTTAGE.**—The cottage stands amid thick bushes.

Signed with the monogram; panel, 13½ inches by 14 inches.

Presented by J. M. Commetter to the Kunsthalle.

In the Hamburg Kunsthalle, 1887 catalogue, No. 157.

806. **LANDSCAPE WITH A COTTAGE.**—In front of the cottage is a herdsman with cows, pigs, and other animals. To the right is a tree stripped of its bark. On a sheet of water near it are ducks. Sunlight falls on the trees in the left distance. The figures, which are highly finished and prominent, are by Berchem.

Signed in full, and dated 1646; panel, 28½ inches by 44 inches.

In the collection of J. Amsinck, Hamburg, bequeathed to the Kunsthalle, 1879.

In the Hamburg Kunsthalle, 1887 catalogue, No. 159.

807. **AN OAK WOOD WITH COTTAGES.**—In a placid pool in the left foreground are a cow, a goat, and two sheep. On the right the ground rises. In the right centre is a wooden shed, with sunlit earth in front, and a thick wood of high trees behind. In the left middle distance is a long thatched cottage, with sheep in front. In the left distance is a hill.

Signed with the monogram on the right at foot; panel, 19½ inches by 26 inches.

In the Hanover Provincial Museum, 1891 catalogue, No. 475.

808. **LANDSCAPE WITH A THATCHED COTTAGE.**—The cottage stands under trees to the left, on the bank of a stream which flows through a sluice on the right. On a road leading to the water sits a man in black, with a dog. On the right is a single willow, near a bridge which a woman crosses. Cloudy sky. A good picture of the early period.

Signed in full on the rising ground in the left centre; panel, 18½ inches by 26 inches.

In the Fuchs collection, Cologne: presented by Frau Fuchs to the museum.
In the Wallraf-Richartz Museum, Cologne, 1902 catalogue, No. 712.

809. **LANDSCAPE WITH A ROAD.**—The road runs under trees in front. In the centre distance is a cottage, with small figures and a herdsman with cattle. Over-cleaned.

About 14 inches by 18 inches.

In the Le Mans Museum, 1892 catalogue, No. 281.

809*a*. **A COTTAGE ON A ROCKY HILL.**—A man and a child walk up a path leading from a road to a cottage on a rocky hill. Beyond is another cottage. Distant trees.

Canvas, 21½ inches by 26 inches.

In the collection of George Salting, London; bequeathed to the National Gallery, 1909.
In the National Gallery, London, No. 2564.

810. **LANDSCAPE WITH A COTTAGE AND MANY FIGURES.**—Figures dancing and sporting. To the left is a cornfield. The figures are by A. van Ostade.

Signed in full in the left centre, and dated 1648 (?)—the 8 is very indistinct.

In the collection of Viscount Allendale, London.

811. **A VILLAGE STREET.** Sm. 154.—Along the street are houses, with red stones. A flight of steps leads up to the nearest house on the right; a man in red leans on the half-door. Near the steps lie logs and blocks of stone. Beyond the last house to the left are the corner towers of the castle of Bentheim, on a wooded hill. A watercourse runs along the front, covering the road. Along the road comes a woman, carrying a basket on her arm and leading a child by the hand. "This excellently painted picture has become a little too dark" (Sm. in 1835).

Signed in full on the left at foot; canvas, 22 inches by 26½ inches.

Sale.—General Verdier, Paris, 1816 (1401 francs).
In the collection of Alexander Baring, 1835 (Sm.).
In the collection of Lord Ashburton, The Grange; sold as a whole to the London dealers Agnew and others, August 1907.
In the possession of the London dealers Thomas Agnew and Sons, January 1908.

812. **HOUSES AMID HILLS.**—Dark figures, by Ruisdael himself. An early work.

In the collection of Mrs. Joseph, London.

813. **LANDSCAPE WITH A VILLAGE.**—Viewed from a hill at the foot of which lies the village. Somewhat dark, but a very fine sky. The unpretentious figures are by Ruisdael himself.

Signed in full; canvas, 28 inches by 35 inches.

In the collection of the Marquess of Hertford.
In the Wallace Collection, London, 1908 catalogue, No. 156.

814. **A COTTAGE UNDER LOFTY OAKS.**—A broad road leads from the front, past a great oak, to a brick bridge and a cottage standing amid trees and bushes in the middle distance. In the right background are dunes in the dull light of a sombre sky. An early work.

Signed in full—the name is spelt with a y—at foot on the road; panel, 27 inches by 36 inches.

In the Schmidt collection, Berlin; acquired from it by the Berlin Museum in 1873.
In the Berlin Museum, 1883 catalogue, No. 899C; transferred to Münster.
In the Münster Museum.

815. **THE COTTAGE.**—Beyond a bend in a river, which fills the foreground, a cottage sheltered by a tree stands on the steep bank: a woman in red is near it. In the centre is another cottage, leaning over the water and supported by a beam. To the right are slender trees and an elder bush in bloom. In the right foreground are a great tree, with a patch of bark stripped off, and bushes. Between the two cottages is seen the landscape. Pale-blue sky, with clouds touched on the left with golden light.

Signed in full on the left, and dated 164-; panel, 17½ inches by 15 inches.

Given by De Saint-Beaussant in 1845 to Nancy.
In the Nancy Museum, 1897 catalogue, No. 282.

816. **A BRICK HOUSE ON A LITTLE HILL.**—In the centre of the middle distance stands the house. To the right is another little cottage. To the right, behind, and to the left are bushes. In front the hill is covered with bushes. In the right foreground a road winds round the hill. The chimney of the house is smoking. Pale-blue sky with transparent clouds in the distance.

Signed with the monogram on the right at foot; panel, 22 inches by 25 inches.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 80.
In the possession of the dealers, Duveen Brothers, Paris.

817. **A VILLAGE STREET IN LATE SUMMER.**—To the left, in front of a group of houses amid trees, is a tall pole with the Dutch flag. A woman in a red jacket and a blue skirt comes forward along a rough path; a white dog runs in front. A peasant and a boy come from the right where two other houses are seen amid trees. Blue sky with white clouds.

Signed with the monogram; panel, 12 inches by 14 inches.

Sale.—Brunswick, Vienna, February 20, 1904.
In the possession of the Paris dealer F. Kleinberger.

818. **LANDSCAPE WITH A POOL.** Sm. 301.—On the pool in the left foreground are two men in a boat. On the farther bank are two stone buildings enclosed in a brick wall partly hidden by trees. By the water's edge a woman washes linen. On a hill in the left distance is a wind-mill, with a church tower beyond. Genuine, but unusual in subject and very dark (as Sm. noted in 1835).

Canvas, 27 inches by 32½ inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1144; it was there in 1835 (Sm., who valued it at £120).

818*a*. **COTTAGES BY A POOL.**

Signed in full on the right at foot; 9½ inches by 12½ inches.

In the collection of Abraham Hume.

In the collection of John G. Johnson, Philadelphia.

819. **A PARK WITH A COUNTRY HOUSE.**—The house is in the centre. In front are a fir tree and small figures.

In the collection of Lord Savile, Rufford Abbey.

820. **A SUMMER LANDSCAPE.**—In the right middle distance is a group of trees with an elder bush in bloom. To the right, at the edge of the picture, is a thatched cottage. To the left is a road with deep ruts and a pool. At the roadside sits a peasant; another man with a dog stands in front of him. Beyond are a field enclosed by a hedge and thatched roofs under trees. Cloudy sky. [Compare 851*a*.]

Signed with the monogram; panel, 18 inches by 25 inches.

A copy was in the sale:—Martin Schubart, Munich, October 23, 1899, No. 62.

In the Weimar Museum, 1894 catalogue, No. 171.

820*a*. **A Rustic Barn.**

Sale.—Govert Looten, Amsterdam, March 31, 1729 (Hoet, i. 336), No. 79 (1 florin 15).

820*b*. **A Cottage.**—An exterior. Very good.

Sale.—Guerin and others, The Hague, September 13, 1740 (Terw. 31), No. 79—but No. 93 of the original catalogue (25 florins 5—with 628*a*—2 florins 2).

820*c*. **View of a Village.**

Sale.—D. N. A. Z., The Hague, November 24, 1744, No. 74 (1 florin 18).

820*d*. **View of a Village with Sheep.**

Sale.—D. Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 245), No. 107—but No. 113 of the original catalogue—(9 florins 10, Ketelaar).

820*e*. **Landscape with a Cottage.**

12 inches by 11 inches.

Sale.—Amsterdam, April 17, 1759, No. 53 (8 florins 5, Grommé).

820*f*. **Outside the Town Wall.**—A gateway and a bridge, trees and figures. Sandy foreground. Of the best period.

Canvas, 27 inches by 31 inches.

Sales.—D. Middeldorp, Leyden, October 21, 1761, No. 10 (161 florins, the Sheriff Caauw).

Pieter Caauw, Leyden, August 24, 1768 (Terw. 668), No. 17 (220 florins).

820*g* and *h*. **Two Landscapes with Cottages.**—Accessories.

Panel, 10 inches by 13 inches, each.

Sale.—J. H. Troost van Groenendoelen, Amsterdam, August 29, 1774, No. 75 (25 florins).

820*i*. **A Village Street.**

Panel, 23½ inches by 28½ inches.

Sale.—D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 86 (38 florins, Boncourt).

820*j*. **A Cottage.**—Amid trees with thick foliage.

Panel, 21 inches by 24½ inches.

Sale.—Amsterdam, July 26, 1775, No. 273 (28 florins, Nijman).

820*k*. **Landscape with High Trees and a Cottage.**

Panel, 17½ inches by 14½ inches.

Sale.—Daniel Marsbag and others, Amsterdam, October 30, 1775, No. 95.

820*l*. **View of a Village.**—A mill and a church. Attractive distance.

Canvas, 59 inches by 44 inches.

Sale.—The Hague, May 14, 1776, No. 133 (57 florins, Lemmens).

820*m*. **View of a Village.**—With a pool in a landscape, and figures.

Panel, 16½ inches by 13 inches.

Sale.—Lambert ten Kate, Amsterdam, May 29, 1776, No. 109 (14 florins, F. Kemper).

820*n*. **Landscape with Houses and Water.**—Figures and animals.

26 inches by 31 inches.

Sale.—Jan Verbeek, Leyden, August 18, 1778, No. 12 (18 florins 18, Locquet (?)).

820*o*. **Landscape with a Village.**—Many figures.

Canvas, 20½ inches by 23½ inches.

Sale.—W. Cloens, Dordrecht, April 19, 1780, No. 8.

821. **Landscape.**—In front are white stones and rough grassy soil. On a hill stands a stone house with plastered walls in disrepair, amid fine trees with fresh green foliage. At the side a road runs along the bank of a still pool, near flat country. In the distance are woods on rising ground. Various figures.

Canvas, 23½ inches by 27½ inches.

Sale.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 215 (106 florins, Roos).

822. **A Hilly Landscape.**—A cottage stands amid trees. In the centre is a horseman on a road. In the left foreground a shepherd sits near his flock. On the right a man drives cows through water.

Canvas, 16 inches by 21 inches.

Sale.—J. Pompe van Meerdevoort, Soeterwoude, May 19, 1780, No. 31 (50 florins, Bertels).

822*a*. **Landscape with a Cottage.**

Sale.—Johan Engelman, Haarlem, July 16, 1782, No. 32.

822*b*. **The Courtyard of a Cottage.**—A woman lays out washing to dry. Another woman pumps water. Above the houses rises a church tower, apparently that of Beverwijk.

Canvas, 41 inches by 47 inches.

Sale.—S. Stinstra, Amsterdam, March 26, 1783, No. 115 (10 florins, Fouquet).

822*c*. **A Cottage.**—A cottage stands on the right under trees with thick foliage. From the door comes a woman with a basket of washing. To the left is an angler.

Canvas, 12 inches by 16 inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 71.

822*d*. **Houses near Water.**—In front are a ruined wall and trees.

Canvas, 22½ inches by 26 inches.

Sale.—H. Rottermondt, Amsterdam, July 18, 1786, No. 287 (10 florins 10, Strubing).

823. **A Limekiln.** Sm. 36.—A picturesque building stands on a river bank. In the middle distance a road leads to the right over a bridge to a village. In the distance is a limekiln. Three figures.

Canvas, 17 inches by 24 inches.

Sale.—Lollier, Paris, April 6, 1789—Sm. says 1783—(1150 francs).

824. **View of a Hamlet.** Sm. 62.—On a road leading to it are a woman and a child. Clumps of trees in front.

Canvas, 20 inches by 13 inches.

Sale.—Marin, Paris, March 22, 1790 (1370 francs).

825. **View in a Wood.** Sm. 64.—In the centre is a cottage. To the right are a village, a mill, and figures. [Pendant to 1012.]

Canvas, 15 inches by 18 inches.

Sale.—Marin, Paris, March 22, 1790 (1561 francs, with pendant).

826. **A Village.** Sm. 67.—It stands to the left on rising ground. The slopes are covered with bushes and grass. In an opening to the right are three figures.

Panel, 19 inches by 24 inches.

Sale.—Marin, Paris, March 22, 1790 (1200 francs).

826*a*. **Landscape with High Trees.**—Cottages. Figures standing or resting. A church tower.

Panel, 16½ inches by 19½ inches.

Sale.—P. Lyonet, Amsterdam, April 11, 1791, No. 223 (40 florins, Munnikhuysen).

826*b*. **A Hilly Landscape with High Trees.**—Figures go up a hilly road near a cottage. In the distance are a church and towers.

Canvas, 19½ inches by 24½ inches.

Sale.—Amsterdam, September 13, 1797, No. 133 (99 florins, Van der Pals).

826*c*. **A Hilly Landscape.**—Trees and houses. A man and a woman stand near a road up a hill. Another man is resting.

Panel, 21½ inches by 26½ inches.

Sale.—H. G. Oosterdijk and H. van der Heuvel, Amsterdam, October 8, 1800, No. 72 (133 florins, Spruijt of Ghent).

827. **A Road through a Village.** Sm. 91.

Sale.—W. Beckford of Fonthill Abbey, London, February 23, 1802 (£78 : 15s., Nagel).

828. **Cottages.**—A clear stream flows past various great trees, near cottages. Other cottages to the left in a sunlit part of the landscape.

Panel, 17½ inches by 21½ inches.

Sale.—Clicquet Andrioli, Amsterdam, July 18, 1803, No 39 (242 florins, Josi).

829. **A Cottage.**—To the left is an uphill road with high trees. Near it is a sunlit house. In front is a still pool; near it is a peasant with a dog.

Panel, 21½ inches by 26½ inches.

Sale.—A. de Lange, Amsterdam, December 12, 1803, No. 78 (170 florins).

829*. **Landscape with Trees and Cottages.** Sm. 121.—A shepherd drives a flock of sheep along a sunlit sandy road through the centre. In the shadowed foreground are other cattle and figures. Painted in the manner of Berchem.

Canvas, 26 inches by 33 inches.

Sale.—Pierre de Grand-Pré, Paris, February 16, 1809 (2690 francs).

829*a*. **A Wooded Landscape.**—The foreground is in full sunlight. In the wood at the back is a cottage.

Panel, 24½ inches by 33 inches.

Sale.—Utrecht, April 27, 1811, No. 100.

830. **Landscape.** Sm. 141.—To the left are groups of trees and a pond. To the right are a village with a church and several cottages amid trees. A transient gleam of sunshine falls on the landscape. A woman

with a dog sits in the middle, conversing with a man, followed by a child. In the distance are another man and woman.

Canvas, 19½ inches by 24 inches.

Sale.—Clos, Paris, November 18, 1812 (2251 francs)—noted by Ch. Blanc, ii. 294.

830*a*. **Cottages near Water.**—Attractive and very natural.

Sale.—Amsterdam, April 14, 1813, No. 9 (20 florins).

830*b*. **A Dutch Village by the Sea.**—Figures.

Sale.—H. van der Werff, Rotterdam, April 19, 1816, No. 39 (57 florins, Tessier).

830*c*. **A Wooded Landscape.**—In front are two figures. To the left is a cottage amid trees. A ray of sunlight falls in the distance.

Panel, 13½ inches by 11 inches.

Sale.—D. Luchtmans, Rotterdam, April 20, 1816, No. 129 (80 florins).

831. **A Farm by a River.** Sm. 53.—The farm stands amid trees, among which are an oak, a willow, and an elder bush. Another house amid trees in the distance. [Compare 1075*c* and *d*.]

Panel, 9½ inches by 12½ inches.

In the collection of Prince de Talleyrand, offered for sale in Paris, July 7, 1817, but bought as a whole by W. Buchanan, the London dealer.

In the possession of De la Hante, London, before 1835.

831*a*. **A Cottage amid Trees.**—At one side amid great trees is a thatched cottage. At the other side is an open landscape with a pool in front. Tree-trunks. Figures by Isack van Ostade.

Canvas, 32 inches by 37½ inches.

Sale.—J. A. Snijers, Antwerp, April 27, 1818, No. 9.

831*b*. **Cottages and Trees.**—On rising ground. Natural.

Panel, 21 inches by 26 inches.

Sale.—Amsterdam, July 16, 1819, No. 148 (60 florins, Roos).

831*c*. **Landscape with Houses.**—A rocky landscape. Two cottages under high trees.

Canvas, 21½ inches by 25½ inches.

Sale.—C. S. Roos, Amsterdam, August 28, 1820, No. 92 (311 florins, Brondgeest.)

831*d*. **A River Landscape.**—Wooded banks with cottages and figures.

Panel, 12½ inches by 15 inches.

Sale.—T. Loridon de Ghellinck, Ghent, September 3, 1821, No. 191.

832. **The Entrance to a Village.** Sm. 184.—Near a high road. On the right is a church with a ruined steeple. Two peasants, followed by two dogs, pass by some tree-trunks which lie near. On the left travellers halt at an inn in the shade of trees.

Panel, 18 inches by 14 inches.

Sale.—Robert de St. Victor, Paris, November 26, 1822 (382 francs).

832*a*. **Landscape with High Trees and Houses.**—On the left a fine vista.

Panel.

Sale.—Amsterdam, October 30, 1823, No. 228 (12 florins).

832*b*. **Landscape with a House.**—A house on the slope of a sand-hill, overgrown with slender trees. Two figures on a road passing by it.

About 11 inches by 10 inches.

Sale.—Maximilian I., King of Bavaria, Munich, December 5, 1826, No. 53.

833. **Two Cottages.**—In a landscape with a clump of oaks, a road leads to two cottages standing amid bushes in the middle distance.

Panel, about 11½ inches by 10½ inches.

Sale.—Maximilian I., King of Bavaria, Munich, December 5, 1826, No. 88 (535 florins).

834. **A Cottage.** Sm. 241.—A cottage stands on the side of a hill, over which passes a rough road. On the top is a group of leafy trees. Round the foot of the hill to the right flows a river, only a small part of which is seen. A church rises above trees in the distance. A man and a boy are near the cottage. A man, a woman, and a dog are on the side of the hill.

Canvas, 19½ inches by 25½ inches.

Sale.—George Hibbert, London, June 13, 1829 (£96 : 12s.).

835. **Landscape with a Broad Sandy Road.** Sm. 6.—The road leads over a hill. To the left are a thatched cottage and bushy trees. To the right are another cottage and a cornfield. Near the first cottage a traveller rests, with a dog; at the door stands a man.

Engraved by Le Bas, and etched by Duplessis Boisseau.

Sales.—Comte de Baudouin, Paris, 1771.
London, 1829.

836. **A Wild Hilly Landscape.** Sm. 201.—To the left is a high rugged hill, with two cottages and trees on the top. A man and a girl climb the hill towards a cottage. A woman with a bundle on her back stands at the foot conversing with a seated man. To the right a stream flows over stones to the front. Evening.

Canvas, 22 inches by 26 inches.

Sale.—George Morant, London, 1832 (£84).

837. **A Cottage amid Trees.** Sm. 242.—To the right is a winding road, on which are a woman and a child, with other figures in the distance. To the left is a sedgy pool, beyond which stands a cottage amid trees. "Carefully finished" (Sm.).

Canvas, 15 inches by 18 inches.

Sale.—George Morant, London, 1832 (£96 : 12s.).

838. **A Horseman with Huntsmen and Dogs riding to the Chase.** Sm. 124.—In a fine landscape. From a height, one sees a broad plain intersected by canals, with ruins, villages and mills. Cloudy sky, with rays of sunlight here and there. Figures and animals by Lingelbach.

Canvas, 15 inches by 31 inches.

Sales.—D. de Jongh, Rotterdam, March 26, 1910, No. 33 (360 florins).
A. Van Beeftingh and others, Rotterdam, April 30, 1832, No. 6 (745 florins, Van Beeftingh).
W. J. Schellinck and others, Rotterdam, April 24, 1834, No. 97 (250 florins, Lamme).

838*a*. **A View of a Village with Water.**

Sale.—Rotterdam, September 15, 1834, No. 71.

839. **A Thatched Cottage.** Sm. 254.—The cottage stands on a rugged hill, overgrown with grass and bushes, filling most of the left side. To the right a clayey road winds round the hill. A peasant is at a gate at the corner of the cottage. On the road is a dog.

Panel, 8½ inches by 10 inches.

Sales.—London, 1834 (about £39 : 18s.).
London, 1834 (about £33 : 12s.).

840. **A Hilly and Rugged Landscape.** Sm. 275.—A road from the right passes obliquely between rugged banks covered with grass, bushes and trees, towards a cottage amid trees. A man with a dog watches sheep scattered on the ground. The figures and animals are by "an indifferent hand" (Sm.).

Panel, 18 inches by 25 inches.

In the possession of Pérignon, Paris, before 1835 (Sm., who says that it was priced at 2000 francs).

841. **Landscape with a Brick House.** Sm. 308.—On the right stands a picturesque brick house, built on a brick platform, with an arch under it. Wooden steps lead up to the house. In front lie logs. On the left, in a path leading among oaks and other trees, are a man and a woman, followed by a dog. In front is a pool fringed with flags. "A sparkling and crisply painted picture of excellent quality" (Sm.).

Panel, 20 inches by 26½ inches.

In the Hermitage Palace, St. Petersburg, 1835 (Sm., who valued it at £210); but no longer there.

842. **A Ruined Cottage beside Water.**—A fisherman moors his boat near.

Panel, about 25 inches by 19½ inches.

In the Gotha Gallery, 1835 (Parthey, ii. 458); but no longer there.

842*a*. **Dutch Cottages.**—A peasant on horseback and a boy on a road.

Panel, about 20½ inches by 24½ inches.

In the Hemmerlein collection, Bamberg, 1839 (Parthey, ii. 455).

842*b*. **A Wild Landscape with a Farm.**—The farm stands amid

trees to the right. In the centre a man and three cows walk out of shallow water. To the left, farther back, is a thatched cottage. In the distance is a village church tower.

Panel, 10½ inches by 16 inches.

Sale.—P. F. de Noter, Ghent, December 27, 1842, No. 100.

842*c*. **View of a Village.**—A river flows through. [Pendant to 774*a*.]

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 37.

843. **A Summer Landscape.** Sm. Suppl. 69.—On either side of a road are clumps of trees, concealing in part a house. [Pendant to 1028.]

Panel, 15 inches by 13 inches.

In the collection of Madame Hoofman, Haarlem, 1842 (Sm.).

Sale.—Hoofman, Haarlem, June 2, 1846 (Nieuwenhuys).

843*a*. **A Hilly Landscape.**—In front is the sloping bank of a dyke, with pine trees, a cottage, and a little figure on the dyke. To the left are a stream and tree-trunks.

Panel, 20½ inches by 26½ inches.

Sale.—M. de Jongh, widow of P. J. van Oosthuyse van Rijsenburg, The Hague, October 18, 1847, No. 38.

844. **Cottages.**—Cottages under high trees. A sandy road leads to them. Above the cottages rises a church tower.

Panel, 12½ inches by 13½ inches.

Sale.—C. A. van Ourijk and others, Rotterdam, July 19, 1848, No. 64 (400 florins, Lamme).

844*a*. **Landscape with Farms and a Church.**

In the Montpellier collection.

Sale.—Montcalm, London, May 4, 1849 (£199 : 10s., Arteria).

844*b*. **Landscape with a Ruined House.** — Trees, three cows, water, sheep, figures.

Sale.—Mrs. Cornwall, London, 1851 (£214, Rutley).

844*c*. **An Extensive Landscape with a Cottage.**—The cottage stands in the centre of the middle distance. A tasteful arrangement of light and shade.

Panel, 8 inches by 5 inches.

Sale.—Utrecht, September 22, 1851, No. 134.

844*d*. **A Rich and Spacious Landscape.** — Villages, woods, meadows, fields. In front, a ruined castle is reflected in a pool partly overgrown with weeds. A ray of sunlight from the dark cloudy sky falls on the middle distance. Figures by A. von de Velde.

About 42½ inches by 58½ inches.

In the collection of Richard Sanderson, London, 1854 (Waagen, ii. 289).

845. **Landscape with a Village Church.** Sm. 86.—On the

left a village church amid trees stands out against a brilliant sky. In front are several peasants. A baggage waggon with persons in it passes through a pool.

Canvas, 28 inches by 34½ inches.

Sale.—Claude Tolozan, Paris, February 23, 1801 (2450 francs).

In the Delessert collection, Paris, 1854, according to a note in Sm.'s copy of his catalogue; but not in the sale catalogue of March 15, 1869.

845*a*. **A Great Landscape with High Trees.**—A farm is seen at the back.

Signed, and dated 1649; panel.

In the Baumgärtner collection, Leipzig, 1855 (Parthey, ii. 458).

845*b*. **Landscape with a Large Farm.**

In the Liel collection, Berlin, 1856 (Parthey, ii. 460).

845*c*. **A Village Scene with Water.**

In the Von Winterfeldt collection, Berlin, 1856 (Parthey, ii. 459).

845*d*. **Landscape with a Thatched Cottage.**—A peasant and his wife hasten along a road towards a cottage.

Panel, 11½ inches by 11½ inches.

In the Aeltere Pinakothek, Munich, 1856 (Parthey, ii. 460); but no longer there.

845*e*. **View of a Tower amid Trees.**—Natural in tone.

Panel, about 29½ inches by 28½ inches.

Sale.—Amsterdam, August 20, 1856, No. 153.

846. **A Hilly Landscape with Trees.** Sm. Suppl. 27.—On rising ground to the left stands a cottage. A path beside a stone wall leads up to it. An elder bush grows against the cottage. Farther away is another cottage with two oaks. On the right, beyond a pool, two persons converse. Dark rain-clouds. [Pendant to 555.]

Canvas, 20 inches by 24 inches.

In the collection of the Earl of Burlington, Holker Hall, 1842 (Sm.); it was there also in 1857 (Waagen, Suppl. 442).

847. **Houses with Trees beyond.**—One house, with a smoking chimney, is in sunlight. Near it, towards the centre, are oaks and other trees. In the left middle distance is another house with a tree. Bushes and weeds in front.

Signed.

In the collection of John Walter, Bearwood, 1857 (Waagen, Suppl. 194).

848. **Landscape with Cottages and a Church.**—Cows and sheep near a river. A peasant.

In the collection of Madame Catalin (? Catalani), Paris.

Sale.—D. MacIntosh, London, 1857 (£355 : 10s., Bentley).

849. **The Cottage.** Sm. Suppl. 87.—On the left, in shadow, is a thatched cottage on a bank, with bundles of reeds lying near. On the

right, beyond a stream, is a high rugged bank, on the top of which are three men. A ray of sunlight falls on the bank. "Fresh and vigorously touched" (Sm.).

Canvas, 10 inches by 13½ inches.

Imported into England by Sm.

In the possession of the London dealer Pennell, 1842 (Sm.).

Bought by Sm. in 1845 from G. Mitchell and sold to Sir H. H. Campbell.

In the collection of Sir Hugh Hume Campbell, Bart., Marchmont House, 1857 (Waagen, Suppl. 442).

850. **Cottages beside a Road.**—A man and a woman are on the road which leads over a wooded hill. Blue sky with clouds.

Signed in full; 13 inches by 14 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 146.

Then in the collection of the Earl of Normanton, Somerley, near Ringwood, where it had been in 1857 (Waagen, Suppl. 368).

851. **Farms.**—The farms stand amid bushy trees on a slope to the left. Cloudy sky.

Canvas, 37 inches by 57 inches.

In the collection of Cardinal Fesch.

Sale.—Moret, Paris, February 12, 1857 (7700 francs); noted by Ch. Blanc, ii. 554.

851*a*. **A Cottage under Trees.**—Farther away are other cottages. [Possibly identical with 820.]

Panel, about 24 inches by 28½ inches.

In the Weimar Gallery, 1858 (Parthey, ii. 458).

851*b*. **Cottages amid Bushes.**—In the distance is a village church. On a hill in front are figures.

Oval panel, about 8½ inches by 10½ inches.

In the Rost collection, Dessau, 1859 (Parthey, ii. 458).

851*c*. **A Wooded Landscape with Cottages.**—In front is a sunlit road.

Canvas, 22 inches by 26 inches.

Sale.—F. Werbrouck and others, Antwerp, September 12, 1859, No. 143.

851*d*. **A Village with a Church.**—Figures and cattle.

Signed; panel, about 24 inches by 36½ inches.

In the Von Tettau collection, Erfurt, 1864 (Parthey, ii. 455).

851*e*. **A Heath with Cottages.**

Signed with the monogram; panel, 26½ inches by 37½ inches.

In the Mestern collection, Hamburg, 1864 (?) (Parthey, ii. 458).

851*f*. **Landscape.**—A house, a lake, trees, peasants on a road to a mill.

Sale.—Earl of Clare, London, 1864 (£215 : 5s., Vokins).

852. **Dunes with a House.**—A sandy landscape with clumps of trees and bushes in hot sunlight. On the right at the foot of a hill a peasant drives his flock. At the door of a house is a young woman holding a distaff; near her is a dog. In the centre a horseman drains the glass which a young woman has handed him; near the woman sits a man with a dog asleep at his feet. A woman with a bundle on her head comes down the hill towards the group. On the hill two persons are parting. Cloudy sky with little light. The figures are by Ruisdael himself.

Canvas, 30 inches by 23½ inches.

Sale.—J. J. Chapuis, Brussels, December 4, 1865, No. 351 (7600 francs, Snoek).

853. **A Village on a River-Bank.**—Figures.

Almost certainly identical with one of the pictures mentioned by Sm. in the Munro collection; compare 61, 403, 644, 717, 719*b*.

Sale.—Munro of Novar, London, 1867 (£212, Nieuwenhuys).

854. **Landscape with Three Thatched Cottages.** — A sandy road shadowed by a great tree. A pool in front.

Panel, 23 inches by 28 inches.

Sale.—Delessert, Paris, March 15, 1869, No. 81 (2600 francs).

854*a*. **A Broad View of a Town.**—Near a large sheet of water. Cattle are being ferried across in a boat. A sailing vessel. In the distance is the town with the landing-place and a water-mill.

Sale.—F. P. Tim and others, Amsterdam, October 19, 1869, No. 50.

854*b*. **A Rainy Landscape.**—On a hill in front are three trees and two cottages. Farther back, across a little stream, is bushy country. In the distance are the two towers of a church.

Signed with the monogram; panel, 10½ inches by 12½ inches.

Sale.—J. Dintle and others, Vienna, November 23, 1869, No. 138.

855. **An Avenue of Great Trees.**—The trees cast shadows on a road and a canal passing a farm on the right, where are two firs. The sun breaks through clouds and shines on a meadow in the middle distance. Figures.

Signed in full; canvas, 26 inches by 21 inches.

Sale.—D. Vis Blokhuyzen of Rotterdam, Paris, April 1, 1870, No. 62 (6600 francs).

855*a*. **Landscape with a Village and a Bridge.**

In the Rendron collection.

Sale.—Lord Ashburton, London, June 3, 1871 (£136 : 10s., bought in).

855*b*. **A House.**—Washing linen.

Sale.—Herbert, London, 1873 (£189, Newman).

855*c*. **A Wooded Landscape.**—A cottage under a great fir on the right.

Canvas, 26 inches by 21½ inches.

Sale.—Amsterdam, October 27, 1874, No. 76.

856. **The Farm.**—On a steep hill to the left stands a thatched cottage in golden sunlight, partly hidden by various slender trees. An oak hangs over it; the roots of the tree are almost bare and cling to the fence which is reflected in a torrent flowing over the foreground. On a hill to the right are sheep. In the middle distance is a cornfield. The sunlight penetrates with difficulty through thick clouds.

Panel, 20 inches by 26½ inches.

Sale.—Prince Demidoff, San Donato, March 15, 1880, No. 1149.

856*a*. **The Entrance to a Village.**—Five peasants on a road.

Engraved.

Sale.—Barnett, London, 1881 (£441, Lesser).

856*b*. **A Wooded Landscape with a Cottage.**

Panel, 15½ inches by 16 inches.

Sale.—E. C. Smith and others, Amsterdam, July 4, 1882, No. 55.

857. **A Village under Trees.** — Lofty trees and bushes fill the whole middle distance. Amid the trees are the church and the houses of a village. To the left of the hilly foreground are woodcutters; two peasants.

Signed in full on the right at foot; canvas, 12 inches by 16½ inches.

Sale.—C. Grote and others, Cologne, June 7, 1886, No. 146 (1600 mark, Bayersdorfer).

858. **A FORTIFIED COUNTRY-HOUSE BESIDE A LAKE.**—Hilly country overgrown with bushes. To the right is a church. In front are cows. Heavy clouds in the sky. Monotonous and dark. The lighting is like moonshine, but it is too clear and the sky too blue.

Signed in full on the left at foot; canvas, 13½ inches by 16½ inches.

Exhibited at Leipzig, 1889, No. 200.

Then in the collection of Alfred Thieme, Leipzig; but not noticed in Bode's 1900 catalogue.

859. **A Cottage on a Hill.**—To the right, beyond a stream flowing to the front, cottages stand amid trees on the slope of a hill. Peasants by the stream. In the left foreground is a stone wall.

Signed with the monogram; panel, 19½ inches by 26 inches.

Exhibited at Berlin, 1890, No. 252.

Then in the collection of Otto Wesendonck, Berlin.

860. **LANDSCAPE WITH A HOUSE.**—A house stands to the left on the steep bank of a stream flowing from the middle distance, where a bridge crosses it at a river. On the bridge is a woman. In front of the house is a small tree—apparently a fir—to the right and beyond are lofty oaks. On a little footpath in the middle distance sits a man with his back to the spectator; beside him to the right is a dog.

Signed on the left in the landscape; panel, 19½ inches by 27½ inches.

Exhibited in the Rupprecht Exhibition, Munich, 1889, No. 16.

Sale.—H. Th. Höch, Munich, September 19, 1892, No. 182.

861. **LANDSCAPE WITH A COTTAGE.**—The cottage stands on a hill. At the foot is a pool. Blue sky with clouds.

Signed with the monogram ; panel, 8½ inches by 10 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1892, No. 72.
Then in the collection of E. H. Lawrence, London.

862. **Landscape with an Old Cottage.**—The cottage stands under a clump of young trees. A woman is at the door. Two peasants sit near an old wheel. In front are larger trees and a little pool. To the left under trees is a cottage.

Signed ; 22 inches by 26½ inches.

Exhibited at Manchester, 1857.
Sale.—George Field, London, June 10, 1893, No. 33.

863. **Two Cottages under Trees.**—Near a little pool are thick bushes and groups of trees, through which are seen the roofs of two cottages. Two peasants converse.

Signed on the left at foot ; panel, 9½ inches by 14 inches.

Sale.—L. von Lilienthal and others, Cologne, December 21, 1893, No. 366.

864. **THE ENTRANCE TO A VILLAGE.**—In the left middle distance, half hidden by trees, are a church and two houses behind it to the right. On the right is a wood on rising ground. In the centre a road leads to a watercourse in the right foreground. A man seated by the roadside converses with a man standing and a boy ; farther back are more figures. Distant hills. Peaceful sky, with warm sunlight.

Signed in full on the right at foot ; canvas, 20½ inches by 25½ inches.

Engraved by Martial.
Sales.—Baron de Beurnonville, Paris, May 9, 1881, No. 452.
Laurent Richard, Paris, May 28, 1886.
Bellino, Paris, May 20, 1892.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 38.

865. **THE VILLAGE ON THE HILL.**—In front is a pool. Near it to the left is a tree-trunk. Farther back is a wooden bridge, at the entrance to the village street. The houses stand to the left. In the distance is the church. In the right foreground, beside the road, are rocks covered with moss and bushes, on the top of which is a great oak. In the street a woman with a child stands in front of a seated man. To the right is a distant view. The blue sky is seen here and there through grey clouds.

Signed in full on the left at foot ; canvas, 35 inches by 41½ inches.

Etched by G. Greux.
Sales.—Baron de Beurnonville, Paris, May 9, 1881, No. 449 ; and May 21, 1883, No. 87 (17,800 francs).
In the collection of Baron de Gunzbourg, Paris.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 37.

866. **A LITTLE COTTAGE.**—Near a clump of trees in a hilly landscape. Two figures outside.

8½ inches by 11 inches.

Sale.—Foucart, Valenciennes, October 12, 1898, No. 97.

867. **Landscape with a Farm.**—To the left beyond groups of high trees is a farm. Past it leads a hilly road, on which is a peasant with a boy and a dog. On the right a little stream flows away. In the distance in a sunny meadow are herdsmen with cattle.

Panel, 10½ inches by 11½ inches.

In the Essingh collection.

Sale.—Lempertz, the elder, Cologne, October 17, 1898, No. 274.

868. **A VILLAGE BY A STREAM.**—At the foot of a range of hills are houses amid trees. The stream forms in the centre foreground a waterfall, over which is a little bridge, on which are a flock of sheep and two horsemen. To the left are a broad road and a hill with high trees.

Signed in full in the centre; 21½ inches by 26½ inches.

Sale.—Wedewer, Berlin, May 1, 1899, No. 204.

869. **A Meadow in front of a Farm.**—The farm is amid groups of high trees on the right. The meadow stretches away to a little wood in the distance. To the left are a watercourse and gnarled tree-trunks, which have been felled. A herdsman with cattle; a seated man converses with a traveller.

Signed in full; panel, 16 inches by 22 inches.

Sale.—Rath and others, Cologne, October 14, 1901, No. 208.

870. **Cottages.**—Cottages under trees stand on both sides of a road which leads into the distance. In the left foreground is a well near a pool. Cloudy sky. Sunlit middle distance.

Panel, 16 inches by 20 inches.

Sale.—Munich, October 29, 1903, No. 61.

871. **Landscape with Figures.**—In the right foreground are trees, about as high as the picture. They shade a cottage divided by a stream from a road which is lined with trees and bushes. Here, in the left middle distance, are several figures. Silvery grey sky.

Panel, 18½ inches by 24½ inches.

Sale.—A. van der Finck, Brussels, November 25, 1904, No. 92.

872. **Landscape with Figures.**—A little stream flows away between a meadow and a clump of leafy trees, which shade a little cottage. Cattle graze on the meadow before the cottage. To the right are two fishermen in a boat. Cloudy sky.

Canvas, 19 inches by 22 inches.

Sale.—A. van der Finck, Brussels, November 25, 1904, No. 93.

872*a*. **A Wooded Landscape.**—A barn to the right. A house being built on the left. [Possibly identical with 794.]

Panel, 13 inches by 13½ inches.

Sale.—Vera Koudacheff and others, London, December 1, 1906, No. 46.

873. **A COTTAGE BY A POOL.**—A pool fills almost the whole width of the foreground, except for a narrow strip of road on the right. On the water in the left centre are two swans. On the far bank are sheep. The bank slopes gently upward and is covered with trees. Amid these, in the right middle distance, is a house with a little shed built on to it in the right foreground. A road leads from the house to the right foreground; half-way down comes a man. Lower down is a small wooden gate.

Signed with the monogram on the right at foot; canvas, 25½ inches by 32 inches.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 166 (4400 francs).

In the possession of the Paris dealer J. Depret.

874. **A Peasant driving a Bull across a Stream.** Sm. Suppl. 20.—On the left are a house, a wooden hut, and trees. Near the house is a man followed by a dog. Bare hills along the river.

Described by Sm. from an engraving by Duplessis Berteau.

875. **Cottages.** Sm. Suppl. 18.—To the right on rising ground are two old cottages and the gable end of a third. Part of a fence stands in front of the nearest cottage: some faggots lie in front of another cottage. On the bank of a pool in front are two tree-stumps and weeds. [Pendant to 727.]

Described by Sm. from an etching by Primavisi.

876. **A SANDY ROAD.**—The road leads to the right across the dunes. On the left is a little pool with bushes. On the road are a man and a dog. Above, on the dunes, are two men.

Signed in full on the road; panel, 12½ inches by 17 inches.

Exhibited at Amsterdam, 1867, No. 169; at The Hague, 1890, No. 92.

In the collection of W. P. van Lennep, Amsterdam.

In the collection of Madame Messchert van Vollenhoven, born Van Lennep, Amsterdam, who presented it to the town.

Lent by the town of Amsterdam to the Rijksmuseum in 1892.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 2073.

877. **Dunes with Scattered Trees.**—In the left foreground, at the foot of a great ash, are three men. On the right a road with deep ruts bends sharply to the right in the middle distance. To the left of it sits a man with a basket on his back. Cottages in the centre of the middle distance and on the left edge of the picture.

Signed in full at foot in the right centre, and dated 1647; panel, 12½ inches by 16½ inches.

In the Hölscher collection, Mühlheim on Rhine.

In the Stumpf collection, Berlin.

878. **A SANDPIT.**—A man in red shovels sand into a cart drawn by a bay horse. To the left, in front of a white bank, are two other figures;

farther back is a woman with a child. On the slope is a line of trees. Above is the sunlit sky with clouds. Unusually strong colour and light.

Signed in full on the right at foot; panel, 12½ inches by 14 inches.

In the collection of R. D. Evans, Boston.

879. **DUNES WITH A VILLAGE.** Sm. 268.—In front is a sand dune, sloping steeply in the middle, with three sheep on it. At the foot is a marshy pool. To the left are a man with a gun on his shoulder, a boy, and a dog. In the middle distance are three clumps of trees and a hedge. Beyond, to the left, is a cottage roof; farther left is a sunlit field. Very good in quality and broad in style; of the early period.

Signed with the monogram on the right at foot; panel, 9½ inches by 13½ inches.

In the collection of the Hon. Henry Windsor, 1835 (Sm.).
In the collection of A. A. Vansittart, who presented it to the museum, 1876.
In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 65.

880. **DUNES NEAR HAARLEM.** Sm. 267.—To the left is a cottage half hidden by two withered trees and a fence, against which lies an old wheel. A peasant crosses a plank over a pool in front of the cottage. In the right middle distance is a small cottage sheltered by stunted trees and a sandhill. Dark rain-clouds.

Signed in full on the right at foot, and dated 16— (probably about 1649); panel, 20½ inches by 26½ inches.

In the collection of the Hon. Henry Windsor, 1835 (Sm.).
In the collection of A. A. Vansittart, who presented it to the museum, 1876.
In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 84.

881. **WOODED DUNES.**—Figures crossing a stream. On the right are two figures, one of them in red. To the left is a little house. Beyond is a waterfall.

In the Palace, Dessau, No. 346.

882. **DUNES.**—In front is barren heath. In the left middle distance is a wood. To the right is a little grassy hill crossed by a dilapidated wooden fence on which the sunlight falls. A narrow road leads between the wood and the hill, along which comes a woman. In the wood to the left is a cottage. In the distance are dunes. An eighteenth-century label on the back states that the pendant was signed and dated 1657. The Frankfort catalogue assigns this landscape to the early period, before 1650.

Panel, 17½ inches by 14 inches.

Exhibited at Munich, 1869; lent from the Gontard collection.
In the collection of Georg Finger des Raths, Frankfort.
In the Gontard collection, Munich; bequeathed to Frankfort in 1892.
In the Städel'sches Kunstinstitut, Frankfort-on-Main, Gontard bequest, 1900 catalogue, No. 272B.

883. **HORSEMEN FORDING A STREAM AMID DUNES.**—A sportsman with dogs comes towards them. The dunes are painted very much in the manner of Wijnants. On the right, farther back, are bathers.

Traces of a signature on the right at foot.

In the collection of Sir Hickman Bacon, Bart., Gainsborough.

884. **An Inn in the Dunes.**

Signed in full, and dated 1647; panel, 15½ inches by 20 inches.

Exhibited at The Hague, 1881, No. 257.

In the collection of Victor de Stuers, The Hague.

884*a*. **DUNES.**—On the right is a cottage with a stunted willow. In front is water with plants. In the left distance is a little figure. Dark sky; a strong bluish-green tone. An early work.

Signed with the monogram on the right at foot; panel, 20½ inches by 26 inches.

In the possession of the Paris dealer C. Sedelmeyer, from whom the society for enlarging the art collection in the museum bought it in 1889.

In the Haarlem Museum, 1907 catalogue, No. 239.

885. **RABBITING.**—On a hill in front is a sportsman with a big dog chasing a rabbit which is about to dive into its burrow. On the left is another sportsman with several dogs. At the foot of the hill is a village half-hidden amid trees, with a great mill. Farther back is a plain with little huts and fences, stretching away to the dunes, over which, on the right, is a view of the sea. Cloudy sky. A bright clear picture. [Compare 897.]

Signed on the left with the monogram; panel, 12½ inches by 15 inches.

Sale.—Plessis-Bellière, Paris, May 10, 1897, No. 129.

In the possession of the Paris dealer E. Warneck.

Bought in Paris, in 1900, by the society for enlarging the art collection in the museum.

In the Haarlem Museum, 1907 catalogue, No. 240.

886. **DUNES, WITH A MAN DRIVING AN ASS.**—On the right, between lofty trees, a road leads up to a sunlit hill on which horsemen with dogs are resting. On the road in front is a man with a pack-ass. In the left foreground are a watercourse and low bushes in front of a fence; farther back are high trees. A cottage stands behind trees in the centre of the middle distance. On the extreme left is a vista.

Signed in full in the left foreground, and dated 1647; panel, 28 inches by 38 inches.

Engraved by G. Greux.

Exhibited in Vienna, 1873, No. 160; at Leipzig, 1889, No. 201.

In the collection of Madame Blanc, Paris.

Sales.—Lippmann von Lissingen, of Vienna, Paris, March 16, 1876, No. 37 (29,100 francs).

Prince Demidoff, San Donato, March 15, 1880, No. 1047.

In the collection of Rodolphe Kann, Paris, sold from it in 1888 to A. Thieme.

In the collection of the late Alfred Thieme, Leipzig, 1900 catalogue, No. 68.

887. **DUNES, WITH THREE OAKS ON A HILL.**—A

wooded hill fills the right half of the picture. In an open grassy space at the top are three oaks. Sheep graze under the trees, and a man, seen from the back, sits conversing with a man who stands facing the spectator. On the nearer slope, which is clear of trees, are the remains of a fence. In the right foreground are two portions of a tree-trunk. On the left is broken country. In the middle distance are two men, seen from the back, one of whom stands while the other is seated. Farther away are a little stream, a cottage with a tree, and several small figures. A range of light green dunes closes the view. Cloudy sky; dark green foliage.

Signed with the monogram on the left at foot; panel, 16 inches by 21 inches.

In the possession of the London dealer L. Nicholson.

888. **DUNES, WITH MANY TREES.** Sm. 319.—The foreground is broken and intersected by sandy paths. In the centre is a pool, with two logs lying on the bank. Two young trees grow on a knoll to the right, beyond which is a sportsman with two dogs near him on a path. Clumps of trees bound the view in the centre; a clump of trees at the side partly mask a hill. [Pendant to 254.]

Canvas, 21 inches by 23½ inches.

In the collection of the Earl of Lonsdale, Lowther Castle; it was there in 1835 (Sm.).

889. **DUNES WITH TREES.**—On the left is a steep uphill path. On the top stands a man with a stick; another man is seated; on a road to the right is a waggon. In the centre foreground is a stream. To the left of it are willows; to the right is a white-thorn bush in flower. In the right middle distance are hedges, a cottage, and sheep grazing. An early work.

Signed in full in the centre at foot, and dated 16–7 (the third figure, which is illegible, must be a 4); panel, 28 inches by 36 inches.

Etched by J. L. Raab.

In the collection of Maximilian I., King of Bavaria, who presented it in 1823 to the State.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 544.

890. **LANDSCAPE NEAR HAARLEM (or The Bush).** Sm. 300.—In the centre foreground, on a bank, is a clump of low bushy trees and bushes; the trees bend to the left, as if in a westerly breeze, and stand out against the sky. To the right, on a sunlit road with a slight ascent, a man walks away; a dog follows him, and two dogs, one of them crouching, are on the road before him. At the far end of the road is a cottage-roof; to the right is a bank with more bushy trees. To the left of the trees, in the centre, fields with fences and trees stretch away into the distance, where the great church and the roofs of Haarlem are seen on the horizon; the left middle distance is in sunlight. A great expanse of cloudy sky with the sunlight breaking through on the right. An early work. The figures are by another and possibly a later hand.

Signed in full on the road to the right; canvas, 26 inches by 32 inches.

Engraved in the *Musée Français*; etched by Daubigny.

In the collection of King Louis XVI.

In the Louvre, Paris, 1902 catalogue, No. 2559; valued by the experts in 1816 (at 7000 francs).

891. **Landscape.**—On the right is a steep winding road, with two great trees to the left of it and a cottage to the right. A man leaning on a stick goes up the road. In the distance to the left are a meadow and a village; to the right a church tower rises amid trees. Apparently genuine; the glass prevents a close examination of picture or signature.

Signed in full on the right at foot; panel, 9 inches by 12 inches.

In the collection of King Louis XV.

In the Louvre, Paris, 1902 catalogue, No. 2561.

892. **DUNES, WITH A VILLAGE.**—In the left centre are two high trees. To the left of them is a thatched shed with a wheel under it. Behind it to the left is a house, and in the distance is a church with a tower. To the right of the trees are other cottages and low trees. In front are sandy roads; along one of them a man walks towards the village, carrying two pails on a yoke; beside him to the right is a boy carrying a yoke. A piece five or six inches wide has been added to the foot of the panel. This picture differs so far from Ruisdael's other early works as almost to make one think of Jacob Salomonszoon van Ruysdael.

Signed in full and dated 1647—though the catalogue says 1643; panel, 21½ inches by 27 inches.

In the collection of Comte de Baudouin, Paris.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1139.

893. **Landscape with a Withered Willow.**—The willow on the right is supported by planks. Farther back are a sandhill, a cottage, a barn, and a haystalk. In the centre sit a woman and a boy playing with a dog. Near the cottage-door stands a man. Storm clouds in the sky. The catalogue says that the signature is false and that the picture is possibly by J. Rombouts. It may, however, be by Ruisdael, but is probably by R. van Vries.

Signed in full, on a plank by the willow; panel, 9½ inches by 8 inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1140.

894. **DUNES.** Sm. 303.—Many trees and much heath. On a low bank in the centre foreground are two great trees; to the left, and farther back, is a dense wall of trees and bushes. From the centre foreground a road leads to the right side and then forks. On the left branch a man, with a sack on his back and a stick on his shoulder, walks away, followed by a dog. On the right branch stands a man conversing with a seated woman. In the manner of Hobbema.

Signed with the monogram on the right at foot; panel, 13½ inches by 18½ inches.

In the Crozat collection, Paris.

In the Hermitage Palace, St. Petersburg; 1901 catalogue, No. 1142; it was there in 1835 (Sm., who valued it at £105).

895. **WOODED DUNES.** — In front, a road leads to the right. On the right side of it sits a peasant, with his bundle and stick beside him. In the centre are high oaks and beeches sheltering a cottage. To the left is a pool; on one bank stands a workman conversing with two seated figures; on the opposite bank are trees. In the distance is a church tower. The figures are by an unknown hand. There is little green in the foliage, which has been much worked on with the mahl-stick. The foreground seems to be unfinished. Nevertheless, this fine picture is much more free and unaffected in style than the pictures of the following year (such as 896). It is hardly credible that it should be the work of a boy of seventeen. [Compare 106.]

Signed in full almost in the centre at foot, and dated 1646; canvas, 42 inches by 65 inches.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1143.

896. **DUNES, WITH A COTTAGE.**—A sandy road, in full sunlight in the centre, leads from the right foreground to the centre of the middle distance. In the right middle distance is a clump of bushes with a high tree; to the right of them is a cottage, with a woman standing at the door. On the road in front a peasant in a red jacket rests with his dog beside him. A peasant with a boy goes down the road to a cottage in the left distance; to right and left of it are trees which close the view. The figures and the sky, especially at the top to the left, are very unlike Ruisdael. The catalogue has no reason for suggesting that the scene is in the neighbourhood of Groningen. [Compare 106.]

Signed in full at foot in the centre, and dated 1647; panel, 21 inches by 25 inches.

Engraved by Martini, 1771, and finished by Le Bas, and by J. J. de Boissieu.
In the collection of Comte de Baudouin, Paris.
In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1148.

897. **DUNES.**—A traveller with a dog comes down a road. Brilliantly clear sky. It reminds one of 885 (Haarlem). It is very well painted, strong, firm and bright, with good tones in the shadow. It is of exceptionally good quality for the early period, and is very well preserved.

Panel, 13½ inches by 19½ inches.

Sale.—Lyne Stephens, London, May 11, 1895, No. 344 (£315).
In the collection of John G. Johnson, Philadelphia.

898. **A SANDY ROAD.**—In the centre foreground a watercourse reflects the blue sky with light clouds as well as the green foliage of the trees. From the water a road leads away; on it are two travellers with a dog, and a third man beyond. To the right are high trees and thick underwood; to the left are a few trees also. In the distance are dunes. Blue sky with light clouds. Very dark but good. The catalogue dates it about 1667. The same theme is treated on a much larger scale in 521.

Canvas, 16 inches by 17 inches.

In the collection of F. J. O. Boymans, Utrecht.
In the Boymans Museum, Rotterdam, 1907 catalogue, No. 263.

899. [Identical with 525.]

900. **LANDSCAPE WITH HIGH HILLS.**—The wooded hills are to the left. On the right is a distant view. A flock of sheep by Ruisdael himself. An early work, painted in the neighbourhood of Bentheim.

In the Koller collection.
In the collection of Dr. M. Strauss, Vienna.

900*a*. **Dunes.**

Sale.—Theodor Wilkens, Amsterdam, June 17, 1748 (Hoet, ii. 222), No. 88 (5 florins 5).

900*b*. **Dunes.**
22½ inches by 26½ inches.

Sale.—Amsterdam, November 22, 1757, No. 31 (52 florins).

900*c*. **Dunes.**
Panel, 12 inches by 11½ inches.

Sale.—Amsterdam, May 23, 1764, No. 61 (31 florins, Fouquet).

900*d*. **A Sunlit Dune.**—In a wooded landscape.
Canvas, 25 inches by 26 inches.

Sale.—De Neufville, Amsterdam, June 19, 1765 (Terw. 474), No. 87—but No. 89 of the original catalogue—(100 florins, Verschuuring).

900*e*. **Dunes.**
Canvas, 21½ inches by 26½ inches.

Sale.—H. de Leth, Amsterdam, September 30, 1766, No. 2.

900*f*. **A Pleasant Dune Landscape.**
19½ inches by 25½ inches.

Sale.—Th. Schwencke and others, The Hague, October 6, 1767, No. 72 (6 florins 15).

900*g*. **Dunes.**—Figures. In the distance lies Haarlem. Very natural.
Panel, 16 inches by 23½ inches.

Sale.—H. Aarentz, Amsterdam, April 11, 1770, No. 70 (33 florins, Yver).

900*h*. **A Good Dune Landscape.**

Sale.—M. de Roode, Amsterdam, March 28, 1771, No. 1.

901. **A Hilly Heath.**—Trees, a wandering peasant, and a dog. Very good.
Panel, 13½ inches by 18½ inches.

Sales.—Amsterdam, June 5, 1765 (Terw. 462), No. 106—but No. 47 of the original catalogue—(12 florins, Ketelaar).
Huybert Ketelaar, Amsterdam, June 19, 1776, No. 196 (8 florins 50, Coclers).

901*a*. **Dunes.**—At the side is a view of a church, cottages, and trees. In front are travellers and peasants resting.

Sale.—J. van den Berg, Amsterdam, July 29, 1776, No. 149.

901*b*. **Landscape with Trees.**—In front is a road through dunes. Persons standing and resting.

Panel, about 17 inches by 13 inches.

Sale.—Soeterwoude, August 14, 1776, No. 23.

901*c*. **A Heath.**

Sale.—Catharina Bullens, widow of Justus Oosterdijk, Amsterdam, July 23, 1777, No. 42 (30 florins).

901*d*. **Dunes.**—On the right is a road amid trees; on the road is a man with dogs. On the left is a view of country with cottages. In the distance is Haarlem. Highly finished and very good.

Canvas, about 25½ inches by 30½ inches.

Sale.—J. Pompe van Meerdevoort, Soeterwoude, May 19, 1780, No. 30 (330 florins, Van der Pals).

901*e*. **Dunes.**—A sportsman near a pool.

Panel, 14 inches by 19½ inches.

Sale.—Amsterdam, October 30, 1780, No. 51 (60 florins, Wubbels).

902. **Dunes near Haarlem.** Sm. 35.—A well-wooded landscape with sandhills. A horseman in a red jacket and a huntsman followed by two dogs.

Panel, 11 inches by 13 inches.

Sale.—Le Boeuf, Paris, 1782—April 8, 1783?—(800 francs).

902*a*. **Dunes.**—In front is a stream. On the bank is a huntsman with dogs. Various trees.

Canvas, 18 inches by 18 inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 319 (116 florins, Van der Schley).

902*b*. **Dunes.**—Rising ground. A stream and houses. In front are a man and a woman.

19 inches by 24½ inches.

Sale.—M. W. van Valkenburg, Haarlem, May 17, 1784, No. 2 (160 florins).

902*c* and *d*. **Two Dune Landscapes.**—Sandy foreground in strong sunlight. Many trees and some figures.

Panel, 6½ inches by 7½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, Nos. 430 and 431 (21 florins, the painter Mertens of Antwerp).

902*e*. **Dunes.**—In front are high trees. On a road to the right is a peasant with a sack on his back. Beside him is a boy. [Pendant to 632.]

Panel, 12 inches by 14 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 346 (161 florins, with pendant, Laytsche).

902*f*. **Dunes.**—High trees and cottages. Figures. In the distance a church tower.

Panel, 22 inches by 19 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 366.

903 and 904. **Two Views of Open Flat Country.** Sm. 78 and 79. —Transient gleams of sunshine. [Pendants.]

14½ inches by 15 inches.

Sale.—Destouches, Paris, March 21, 1794 (3700 francs).

904*a*. **Dunes.**—Various houses, trees, and low bushes. Two peasants, one standing and the other resting, amid sheep.

Canvas, 29½ inches by 36 inches.

Sale.—C. van Tarelink, Amsterdam, August 18, 1798, No. 6 (73 florins, Reijers).

904*b*. **Dunes with High Trees.**—On a sandy road is a pool at which two horses harnessed to a post-waggon are drinking. Farther away are two horsemen, and several persons walking or resting. Figures by Ph. Wouwerman.

Canvas, 26½ inches by 32½ inches.

Sale.—J. W. van Arp, Amsterdam, June 19, 1800, No. 140 (7 florins 10, J. Yver).

904*c*. **Dunes.**—Various trees and plants, figures, and a post-waggon in the distance. Painted about 1671.

Panel, 27½ inches by 35 inches.

Sale.—C. Groeninx van Zoelen and others, Rotterdam, June 25, 1800, No. 8 (130 florins).

904*d*. **A Wooded Landscape.**—In front is an uphill road in sunlight, on which are a waggon and travellers on foot. Farther back the road leads through a dark wood.

Panel, 31½ inches by 41 inches.

Sale.—C. van Hardenberg, Utrecht, September 20, 1802, No. 77 (70 florins, bought in).

904*e*. **Dunes.**—With high trees.

Panel, 6 inches by 7½ inches.

Sale.—G. H. Schregardus and others, Haarlem, October 7, 1814, No. 39 (1 florin 12, Menzart).

904*f*. **Dunes.**—A traveller sits beside an uphill sandy road. Bushes by a pool. Other figures.

18 inches by 16 inches.

Sale.—Amsterdam, May 24, 1815, No. 97 (25 florins, Gruijter).

904*g*. **A Heath.**—Trees, figures, and a dog.

Panel, 22 inches by 28 inches.

Sale.—Amsterdam, April 29, 1817, No. 84 (145 florins).

904*h*. **A Country Road.**—It leads to a cottage. A harmonious effect.

Panel, 11 inches by 16½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 351.

904*i*. **Dunes.**—Trees in the distance, figures, and ships.
Canvas, 13 inches by 15 inches.

Sale.—Amsterdam, July 16, 1819, No. 143 (40 florins, Brondgeest).

905. **Dunes.** Sm. 330.—A richly varied landscape with hilly country and plain, sandhills, and fields. Great trees and figures by Adriaen van de Velde. In front, on a road in a valley, are a traveller with a dog and a woman carrying a child on her back, who converses with a seated shepherd. At one side of the road is a house with a tiled roof; high trees with undergrowth mark the beginning of a wood. At the other side are fine trees and bushes skirting a field which a man ploughs with the help of a white bullock. Beyond the field are two thatched cottages, with a fenced garden full of trees. In front of them sits a woman with a child and a boy who plays with a dog. In the middle distance are two sunlit hills. One hill is of sand; on it are small figures, a thatched cottage, trees, and bushes. The other hill is almost all ploughed land, with a wood on the top. In the valley between the hills are the outlying houses of a large town; the fine churches and the house-roofs are seen amid trees. Beyond, an open field stretches away into the distance. Silvery grey sky covered with light clouds. One of Ruisdael's best pictures.

Canvas, 22½ inches by 28 inches—but 28 inches by 34 inches, according to Sm., who only knew of the picture from the Brunswick catalogue.

In the collection of the Duke of Braunschweig-Wolfenbüttel, who gave it in 1795 to De Burtin.

Sale.—De Burtin, Brussels, July 21, 1819, No. 154.

906. **Landscape with an Uphill Road.**—A still pool near the road. Beyond an oak and some undergrowth is a farm with a dovecot.

Panel, 8 inches by 10 inches.

Sale.—C. S. Roos, Amsterdam, August 28, 1820, No. 93 (146 florins, Van den Berg).

906*a*. **Dunes with a Pool.**—Fishermen in a boat. Very broadly painted and excellently handled in the manner of Hobbema.

Panel, 9½ inches by 12 inches.

Sale.—S. J. Stinstra and others, Amsterdam, May 22, 1882, No. 147.

906*b*. **A Shepherd driving Sheep through a Stream.**—The stream flows through dunes. Strong and natural in style. In the manner of Hobbema.

Sale.—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 150.

906*c*. **A Good Dune Landscape.**—Broadly painted.
Panel, 9 inches by 10½ inches.

Sale.—Amsterdam, October 30, 1823, No. 227 (6 florins, Gruijter).

907. **DUNES.**—A tangled thicket of trees near a pool, on which lies a small boat. Along a sandy road walks a man with a stick on his

shoulder. In the distance are dunes and cottages. The cloudy sky and sandy soil give the picture a natural and pleasant appearance.

Panel, 19 inches by 20 inches.

Sale.—Amsterdam, July 19, 1826, No. 39 (300 florins, De Vries).

907*a*. **Wooded Dunes.**—Figures.

Panel, 38½ inches by 34 inches.

Sales.—Rotterdam, April 11, 1827, No. 54 (120 florins, Netscher).

907*b*. **Dunes with a Cottage.**

Panel, 8½ inches by 10 inches.

Sale.—J. Verkolje, Rijnzaterwoude, July 14, 1828, No. 78.

907*c*. **A Heath.**—A hay-waggon on a road. Figures. Masterly in handling; according to a MS. note, it is by Dubois.

Panel, 12 inches by 17 inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 112 (84 florins, Arteria).

907*d*. **Landscape resembling the Dunes.**—In front is a boat on a pool: farther away are two figures. Strong and light in tone.

Panel, 15 inches by 20 inches.

Sale.—Rotterdam, April 26, 1830, No. 60 (120 florins, Eyndhoven).

908. **Dunes.** Sm. 181.—On the right a rough road with a clay soil winds over a steep hill, the slopes of which are thickly overgrown with bushes, brambles, and coarse grass. At the foot of the hill, to the right, is a sedgy pool. On the top are two men, near a clump of brambles which stand out against a clear sky. "A production of superlative quality" (Sm.).

Panel, 12½ inches by 16 inches.

Sale.—Robert de St. Victor, Paris, November 26, 1822 (3555 francs).
Imported into England in 1824 by Sm., who sold it (for £210).
Sales.—Joseph Barchard, London, 1826 (£195).
Nieuwenhuys, London, May 10, 1833 (£157 : 10s.).

909. **DUNES WITH A ROAD.** Sm. 189.—Rough hills with a clay soil. A road winding through the landscape is flooded in front. On a bank at the roadside grows an old oak. A tree-trunk lies in the grass to the right. In the distance, a traveller comes forward. [Pendant to 725.]

Signed with the monogram; panel, 10 inches by 13 inches.

Engraved by W. Austen.
Then in the collection of W. Courtenay.
Sale.—G. Watson Taylor, London, June 13, 1823 (£210).
In the collection of Alexander Baring, 1835 (Sm.).
In the collection of Lord Ashburton, The Grange, sold as a whole in August 1907 to the London dealers Agnew and others.

910. **Landscape.**—On the right a broad rough sandy road leads past bushes and a clump of stunted trees. To the left is a view over a

common towards a village. On the road is a huntsman in a red jacket, with a dog; on the top of a hill beyond are two men.

Panel, 27 inches by 35 inches.

In the collection of G. Wilbraham, London, 1835 (Sm.).

911. **Landscape with a Road.** Sm. Suppl. 37.—A road with deep ruts winds over rising ground between clumps of high trees and bushes. To the left two tree-trunks lie in the grass; across rough country is a cottage amid trees. The only figure is a man by the roadside. An early work.

Panel, 14 inches by 11 inches.

Exhibited at the British Institution, London, 1837.
Then in the collection of Sir H. Taylor, London.

912. **A Hilly Landscape.** Sm. Suppl. 36.—A hill, partly grass-grown, with clumps of trees and bushes on the top, fills most of the pictures. On the right is a view of barren distance. An early work.

Panel, 11½ inches by 12 inches.

Exhibited at the British Institution, London, 1837.
Then in the collection of C. T. Tower, London.

912*a*. **The Defile.**—Between two sandhills, which have partly fallen in, a road leads to a cottage in the centre. A woman walks towards it. On the hill to the right are trees, and an open space amid bushes. Beyond the hill to the left is a windmill. In front a pool has overflowed on to the road. In the manner of Wijnants.

Canvas.

Sale.—Héris (Biré collection) of Brussels, Paris, March 25, 1841, No. 21.

913. **Wooded Dunes.** Sm. 245.—Sandhills with trees and bushes on the top. Beyond are the roofs of two houses. A man and a woman walk along the bank of a pool in front; a third figure is on the farther side. "A good example" (Sm.). [Possibly identical with 534*g* (Sm.).]

Panel, 12½ inches by 14½ inches.

In the collection of John Newington Hughes, 1835 (Sm.).
Sale.—J. N. Hughes, London, April 14, 1848 (£64 : 1s., Mawson).

914. **View over a Hilly Moor.** Sm. Suppl. 53.—In the centre a rough road descends from the foreground into a valley and thence up a steep hill, on the top of which it is lost to view. On the right of the road is a rough fence, partly hidden by bushes. The hills are covered with heath and coarse grass. A peasant in a red jacket, with a dog in front, comes up the road. Early morning; bright sunrise over the hill-tops. "There is no example from the pencil of the master in which nature is more faithfully portrayed than in this little picture; simple in its composition, but executed with a zest and spirit, and a rich impasto of colour" (Sm.).

Panel, 14½ inches by 19½ inches.

Bought in Paris, 1835, by Sm. (for 3200 francs) and sold to Charles Brind.
Sale.—Charles Brind, London, May 10, 1849 (£404 : 5s., Rutley).

914*a*. **Dunes with many Trees.**
Panel, 11½ inches by 24 inches.

Sale.—R. Pott and others, Rotterdam, October 11, 1855, No. 60.

914*b*. **Dunes with many Trees.**—A road winds away through the trees to a village, the church steeple of which is seen. Through the trees is a view of distant hills. A man on a grey horse converses with a boy. A woman with a child, a traveller, and other figures. Sunshine.
Canvas, 24½ inches by 32 inches.

Sales.—Amsterdam, May 10, 1853, No. 262 (555 florins).
Amsterdam, August 20, 1856, No. 152.

914*c*. **Dunes with Bushes.**—On the top are horsemen and persons on foot.
Panel.

In the Rinecker collection, Würzburg, 1859 (Parthey, ii. 461).

914*d*. **A Spacious Landscape with a Sunlit Sandhill.**—Figures and animals by Berchem. An exceptionally good picture.
Signed; a small picture.

Mentioned by Waagen, 1857 (Suppl. 483).
Exhibited at Leeds, 1868, No. 856.
Then, as in 1857, in the collection of Matthew Anderson, Jesmond Cottage, near Newcastle-on-Tyne.

914*e*. **Landscape with Sandhills.**—Two figures with a dog on a road.
14 inches by 20 inches.

Sale.—J. Gillott, London, April 19, 1872, No. 351 (£66 : 3s., W. Wells).

915. **Dunes.**—On a broad road to the left, leading diagonally between sandhills, are fishermen and cavaliers. In the middle distance is a village amid trees. Farther back is flat country with bushes. Beyond is a canal with boats. On the horizon near the sea are numerous drained meadows.
Signed with the monogram and dated; canvas, 10½ inches by 15½ inches.

Sale.—Comte Duchâtel, Paris, May 14, 1888 (5000 francs); noted by Paul Eudel, 1889, p. 360.

916. **A WOODED AND HILLY LANDSCAPE.**—In the left centre is a high tree sheltering a cottage. To the right is a view over a pasture. In the distance is a church with a tower. Unimportant figures in front.
Oval panel, 8 inches by 10½ inches.

Exhibited in the Rupprecht Exhibition, Munich, 1889, No. 637.

916*a*. **A Hilly Landscape with Trees.**—In front is a stream. Farther away is a sunlit meadow.
17½ inches by 16½ inches.

Sale.—R. Thijssen and others, Amsterdam, October 26, 1891, No. 146.

916*b*. **Dunes.**—A sandhill with scattered clumps of trees and bushes fills the right side and the front. On the top is a ruined watch-tower. In the left distance is the sea with a sailing-boat. In the sky here and there are heavy clouds.

Signed in full on the left at foot; panel, 15 inches by 20 inches.

Sale.—The widow Marie von Robert and others, Cologne, March 27, 1893, No. 258.

917. **DUNES WITH A VILLAGE.**—In the foreground is the strongly lighted slope of a sandhill, with grassy edges. In the left foreground is a pool, from which a road with deep ruts leads to a village in the middle distance. On the road is a peasant with a boy. In the middle distance is a thatched cottage: to right and left are high trees. On the hill to the right is a hedge. Cloudy sky.

Signed in full on the right at foot; panel, 18½ inches by 27½ inches.

Exhibited at Leipzig, 1889, No. 198; at Munich, 1895, No. 55.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 172.

Sale.—Dr. M. Schubart, Munich, October 28, 1899, No. 61 (8100 mark, Kleinberger).

In the possession of the Paris dealer F. Kleinberger.

In the possession of the Paris dealer P. Mersch.

917*a*. **Dunes.**—On a rainy day, the sun, breaking through the clouds, shines full on a sandy road which occupies the foreground and is lost amid trees in the distance. By the roadside to the right are two thatched cottages. At the door of the nearer cottage, around which are pastures, a waggon has drawn up; the two horses are feeding. In front are a peasant, with a sack, and his son; in front of them is a dog.

Panel, 12 inches by 14 inches.

Sales.—J. H. Beissel, Brussels, April 6, 1875, No. 121.
Myles Henry Contame, Brussels, 1886.
Etienne le Roy, Brussels, April 27, 1893, No. 82.

918. **DUNES.**—In the centre foreground is a grassy sandhill. A man with a basket on his back walks up the hill towards the right distance. To the left are bushy trees with thick undergrowth. Near the hill, to the right, is a stagnant pool. At the right edge of the picture are bushes. In the distance are sunlit dunes.

Traces of a signature; panel, 8 inches by 19 inches.

Sale.—M—— and others, Amsterdam, February 23, 1904, No. 33 (80 florins).

918*a*. **Dunes.**—Figures and sheep here and there. To the right is a green hill with houses; at the foot is a little pool. Beyond is a massive church tower. Cloudy sky.

Canvas, 24½ inches by 16 inches.

Sale.—L. Weber, Brussels, March 12, 1906, No. 40.

919. **DUNES.**—Through a little valley between sandhills is seen the sea with sailing-boats. Cloudy sky. A late work.

Canvas, 14 inches by 19 inches.

Sale.—V. Phaland and others, Amsterdam, April 24, 1906, No. 113 (510 florins).

920. **Dunes.**—In front and in the middle distance are dunes with low bushes, forming a defile on the right. In the right middle distance the dunes are in full sunlight. In the left distance is the placid sea with sailing-boats: on the shore are two men. Cloudy sky.

Signed on the left at foot; canvas, 14 inches by 19 inches.

Sale.—Baron L. von Loewenstein and others, Frankfort-on-Main, December 5, 1907, No. 57.

921. **THE COAST OF THE NORTH SEA.** Sm. 122.—To the right is the line of sandhills. The sea is agitated by a fresh breeze; on it are a few small vessels, with two larger vessels near the shore. Several fishing-boats lie on the beach. Among many figures five women and four men are prominent; a man carries a woman towards the water. Fishermen are busy with their nets. An old boat lies in shallow water. Three casks and other things are scattered about the sand. "An admirable production" (Sm.).

Signed in full on the left at foot; canvas, 33½ inches by 44 inches.

Sale.—Charles Offley, London, 1809 (£130).

In the collection of J. Leader, London, 1835 (Sm.), which was sold, March 18, 1843.

In the possession of Nieuwenhuys.

Sale.—Prince Demidoff, San Donato, April 18, 1868, No. 14.

In the Chantilly Museum, 1899 catalogue, No. 138.

922. **VIEW OF THE SEA FROM THE DUNES.**—Men stand near a signal-mast on high dunes in the right centre, and look out to sea. On the right the roofs of two houses rise above the dunes. In the left middle distance is the sea with sailing-boats. On the shore are several men, partly hidden by the dunes, above which rise the masts of several boats. In the centre foreground is a post; another one lies beside it. The dunes in the left foreground are in shadow; elsewhere, and especially in the centre, they are strongly lighted.

Signed in full on the right at foot; canvas, 10 inches by 13½ inches.

In the collection of Maurice Kann, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

923. **ON THE DUTCH COAST.**—To the left is the sea, gently agitated in a light breeze. To the right is a very narrow strip of shore, with dunes. In the centre two ladies and two gentlemen are walking; a boy is in the water to the left. To the right and nearer the front are two gentlemen and a beggar-woman with a child in her arms. Other figures are on the shore, in the distance on a projecting headland, and up on the dunes. To the left, farther back, fishing-boats with sails lie at anchor. On the left are faint traces of a boat which the artist has painted out. A replica of 924, to which it is inferior, and of 929.

Panel.

In the collection of Sir Audley Neeld, Bart., Grittleton House; it was there in 1854 (Waagen, ii. 247).

924. **ON THE DUTCH COAST.** Sm. 287.—For a description see 923, of which, as well as of 929, this is a replica. It is better preserved than the other two.

Canvas, 21½ inches by 26 inches.

Sale.—G. van der Pot, Rotterdam, June 6, 1808, No. 108 (1165 florins, J. Eck for the Amsterdam Museum).

Acquired for The Hague from Amsterdam by an exchange, 1825.

In the Royal Gallery, The Hague, 1907 catalogue, No. 154

925. **DUNES BY THE SEA.**—To the left is the sea, with vessels in the distance. By the shore are oaks, a brick wall, and horses and sheep grazing. The same scene as in 928.

Signed in full in the centre at foot, and dated 1648; panel, 24 inches by 18 inches.

In the Hanover Provincial Museum, 1891 catalogue, No. 474.

926. **THE COAST AT SCHEVENINGEN.** Sm. Suppl. 28.—A fresh breeze, with signs of approaching rain. To the right are the dunes, with a beacon. In the centre foreground is a group of five figures—two men, a woman, a child, and a lady in black who goes towards a gentleman. To the left of them are a dog and two boys wading in the sea. On the right are two figures, with two boats lying on the shore beyond, and a crowd of people near. On the sea are three fishing boats with white sails. The date 1649 is very improbable: the costumes do not suit it, for they belong to a later period. But the figures are very finely introduced. A good picture.

Signed in full on the right at foot, and dated 1649 (?); canvas, 34½ inches by 43 inches.

Exhibited at the British Institution, London, 1836; and at the Guildhall Art Gallery, London, 1894, No. 73.

In the collection of the Duc d'Orléans, 1749.

In the collection of the Earl of Carlisle, Castle Howard; it was there in 1836.

927. **VIEW ON THE SHORE AT SCHEVENINGEN.** Sm. 19.—To the left is the rough sea. To the right is the flat shore, with the dunes in the right middle distance. Above the dunes to the right rises a massive square tower, with roofs near it. On the sand, near the front, are three ladies; the one to the left, who has her back to the spectator, walks towards the other two, to the right, who stand close together, almost in profile to the left; one of the two holds a fan to her face. Beyond them, a little to the left, is a group of three gentlemen. In the centre distance, near the water, are numerous figures. Two sailing-boats, to the left of these figures, are running for the shore. A great expanse of cloudy sky, with the clear blue above. [Pendant to 102.]

Signed in full; canvas, 21½ inches by 26½ inches.

Engraved by Le Bas ; and in the Choiseul Gallery, No. 117.

Sales.—Duc de Choiseul, Paris, April 6, 1772, No. 67 (1701 francs, with pendant).

Prince de Conti, Paris, April 8, 1777 (2401 francs, with pendant) ; noted by Ch. Blanc, i. 439.

Dulac, Paris, 1778 (2299 francs, with pendant) ; noted by Ch. Blanc, i. 439.

Marquis de Marigny, Paris, 1781.

Marquis de Menars, Paris, February 1782, No. 102 (1850 francs, with pendant, Thamont).

M. B——, Paris, 1827 (5400 francs, apart from the pendant).

In the collection of Baron J. G. Verstolk van Soelen, The Hague, 1835 (Sm.), No. 43 ; the collection was sold as a whole in 1846 to Thomas Baring, H. Mildmay, and Lord Overstone.

Sale.—H. B. Mildmay, London, June 24, 1893, No. 64 (£3045, for the National Gallery).

In the National Gallery, London, 1906 catalogue, No. 1390.

928. **OAKS BY THE ZUIDER ZEE.**—Oaks grow to the right on a low shore which stretches out as a narrow promontory far to the left into the sea. Two fishermen are busy with their nets. In the water in front a man walks to the shore. In the right foreground is a low red brick wall. In the left distance are two sailing boats. Finely lighted and richly coloured. The same scene as in 925.

Signed in full in the centre, and dated 1647 ; canvas, 17½ inches by 24½ inches.

In the collection of the Prince zu Hohenzollern-Hechingen, Löwenberg (Parthey, ii. 461).

Sale.—Dr. M. Schubart, Munich, October 28, 1899, No. 60 (17,600 mark, P. and D. Colnaghi).

In the possession of the London dealers T. Agnew and Sons.

929. **ON THE DUTCH COAST.**—For description see 923, of which, as well as of 924, this is a replica.

In the possession successively of the London dealers Martin Colnaghi, and Lawrie, and of the Vienna dealer H. O. Miethke.

In the collection of Adolf Thiem, San Remo.

929*a*. **A Coast Scene with Ships.**

37 inches by 42 inches.

Sale.—G. Uilenbroek, Amsterdam, October 23, 1741, No. 22.

929*b*. **View on the Shore.**—Well painted, with figures.

20 inches by 25 inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 165), No. 110—but No. 111 of the original catalogue—(33 florins, Pothoven).

929*c*. **A Village by the Sea.**

17½ inches by 18½ inches.

Sale.—Gerard Hoet, The Hague, August 25, 1760 (Terw. 232), No. 162—but No. 167 of the original catalogue—(22 florins 5, Verschuur).

929*d*. **View on the Shore.**—Ships in the distance. Many figures.
22½ inches by 27½ inches.

Sale.—N. Tjark and others, Amsterdam, November 10, 1762, No. 35 (67 florins, the brothers De Neufville).

929*e*. **A Village with a Church in the Dunes.**
17½ inches by 18½ inches.

Sale.—Thomas Schwencke, The Hague, October 6, 1767 (Terw. 649), No. 81 (18 florins 10).

929*f*. **A Coast Scene.**—In front, ladies and gentlemen walk by the sea, which is slightly rough. On the shore in the middle distance are boats. [Probably identical with 931*d*.]

Canvas, 21 inches by 26 inches.

Sale.—Amsterdam, October 4, 1769, No. 41 (91 florins, Ketelaar).

929*g*. **A Coast Scene.**—In the left foreground ladies and gentlemen walk by the sea, which is slightly rough. In the middle distance are ships and boats.

Canvas, 22 inches by 27 inches.

Sale.—Amsterdam, October 4, 1769, No. 42 (52 florins, Ketelaar).

929*h*. **View on the Shore.**—Figures.

Sale.—Amsterdam, December 19, 1770, No. 91 (10 florins, Joosting).

930. **View on the Shore.**—Waggons and boats. Sunny. Very vigorous in style.

Dated 1663; panel, 20½ inches by 28½ inches.

Sale.—Amsterdam, August 14, 1771, No. 112 (67 florins, Wubbels).

930*a*. **A Sea-Shore.**

Examples of the subject, which may or may not have been identical, occurred as follows:—

Sales.—Amsterdam, November 5, 1704, No. 32.
Amsterdam, March 31, 1706 (Hoet, i. 86), No. 19 (7 florins 10).
Madame M. J. Cosson and others, Leyden, October 21, 1772, No. 88 (3 florins 14).

931. **The Coast at Scheveningen.**—In front, ladies and gentlemen are walking, with other figures. In the middle distance are fishing boats. On the horizon to the left is a rough sea with fishing-boats under sail. Fine sunlight; natural in style.

Canvas, 34 inches by 41½ inches.

Sales.—F. W. Baron van Borck, Amsterdam, May 1, 1771, No. 14 (115 florins, Van der Dussen).
Van der Dussen, Amsterdam, October 31, 1774, No. 18.

931*a*. **View on the Shore.**—Exemplary in style.
Panel, 12½ inches by 15 inches.

Sale.—Leyden, December 6, 1774, No. 10.

931*b*. **View on the Shore.**
21½ inches by 16½ inches.

Sale.—Leyden, December 6, 1774, No. 26.

931*c*. **View on the Shore.**—Oxen.

Sale.—A. Elliger, Haarlem, March 29, 1775, No. 92.

931*d*. **The Sea-Shore.**—Fishing-boats lie on the beach. Figures walking. To the right are houses and dunes; to the left is the rough sea. [Probably identical with 929*f*.]
Canvas, 21 inches by 29½ inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 190 (160 florins, Fouquet).

931*e*. **A Coast Scene.**—Dunes in front with various figures. In the left distance is the rough sea.
Canvas, 10 inches by 14 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 192 (44 florins 50, Wubbels).

931*f*. **The Sea-Shore.**—Ships, and a hilly landscape with figures.
Panel, about 13½ inches by 15 inches.

Sale.—Middelburg, April 20, 1779, No. 32.

931*g*. **A Village by the Shore.**—It is seen from the land side. In front are a man resting and a woman; farther away a man is walking.
Canvas, 25½ inches by 31 inches.

Sale.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 218 (24 florins, Winter).

932. **A Coast Scene.** Sm. 70.—In a breeze, under a rainy sky. A sportsman and another man are near a clump of trees on a tongue of land to the left. Beyond them are two other persons. The figures are attributed to Ph. Wouwerman.
Panel, 17 inches by 24 inches.

Sale.—Julliot, Paris, 1793 (10,750 francs, La Fontaine).

932*a*. **A Village by the Shore.**—A church, a tower, and many houses; waggons going away beyond, and travellers in front. In the distance is the sea with ships.
Canvas, 26 inches by 31 inches.

Sale.—L. Bouman and others, Leyden, August 24, 1802, No. 58 (12 florins 10).

932*b*. **Scheveningen.**

Sale.—Bryan, London, 1809 (£136 : 10s., Tomkinson).

932*c*. **A Sea-Shore.**—Many figures. Thin, clear, and pleasant in colour.
Canvas, 19 inches by 25½ inches.

Sale.—Rotterdam, August 10, 1810, No. 5 (20 florins).

932*d*. **A Sea-Shore.**

Sale.—Haarlem, April 26, 1811, No. 95.

933. **View of Scheveningen.**—On the shore are many ladies and gentlemen, fishermen, dogs, and so forth, as well as boats. On the sea are boats under sail. Cloudy sky with a fine effect of light and shade. The figures are attributed in the catalogue to A. van de Velde.

Canvas, 16 inches by 24½ inches.

Sales.—Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 126 (580 florins, Roos).
H. Croese, Amsterdam, September 18, 1811, No. 76 (300 florins, Van der Voort).
H. Croese, Amsterdam, July 20, 1812, No. 47 (335 florins, Waterham).
Croese, Amsterdam, May 27, 1818, No. 46 (675 florins, Brondgeest).

933*a*. **View on the Shore.**—Many trees, houses, and vessels.

Panel, 14½ inches by 21½ inches.

Sale.—Amsterdam, October 30, 1823, No. 226 (8 florins, Gruijter).

934. **The Coast at Scheveningen.**—Many figures attributed to A. van de Velde. Natural in tone, and a fine effect.

Canvas, 28 inches by 49½ inches.

Sales.—H. Reydon and others, Amsterdam, April 5, 1827, No. 136 (581 florins, Roos).
Amsterdam, July 5, 1833, No. 25 (430 florins, De Vries).

935. **The Coast at Scheveningen.** Sm. 208, and Suppl. 84.—Numerous fishermen on the beach, with other figures.

Canvas, about 22 inches by 28 inches.

Sales.—Ralph Bernal, London, 1824 (£87 : 3s.).
William Esdaile, London, 1838 (£111 : 6s.).

935*a*. **A Fortified Town by the Sea.**

Canvas, about 34½ inches by 51½ inches.

In the Darmstadt Gallery, 1843 (Parthey, ii. 455), but no longer there.

935*b*. **View on the Shore.**

Panel, 20 inches by 19½ inches.

Sale.—M. de Jongh, widow of P. J. van Oosthuyse van Rijsenburg, The Hague, October 18, 1847, No. 213.

935*c*. **The Coast at Scheveningen.**—Fishing-boats on the sand. Groups of figures.

Sale.—Duke of Buckingham, London, August 15, 1848, No. 411 (£40 : 19s., P. Norton).

935*d*. **A Dutch Town near the Sea-Shore.**

Signed with the monogram ; canvas, 12½ inches by 15½ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 233.

935*e*. **Water.**—In the distance is a boat. A town and a river.

Sale.—London, 1861 (£120 : 15s., B. S. Smith).

935*f*. **View of the Village of Scheveningen.**—Dunes high above the sea.

Canvas, 38½ inches by 52 inches.

Sale.—A. Oudry, Paris, April 17, 1869, No. 66.

935*g*. **A Coast Scene in Holland.**—To the right is the sea. In the middle distance are bushes. In the centre is a sunlit pasture, with a church beyond. In front is a shepherd with sheep and cattle. Figures by A. van de Velde.

Signed in full; canvas, 21½ inches by 28 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1883, No. 263.

Then in the collection of A. Anderdon Weston, London.

935*h*. **A Coast Scene.**—A castle; ships in a strong breeze.

18½ inches by 28 inches.

Sale.—Broadwood and others, London, March 25, 1899, No. 34.

936. **THE COAST AT SCHEVENINGEN.**—To the left is the sea. To the right are the dunes, with houses and a large square tower. On the shore are many figures. In the left centre middle distance a fishing-boat is being drawn up on shore. In the style of "The Windmill" (105).

Signed with the monogram; canvas, 39½ inches by 61½ inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1892, No. 52.

Exhibited by Sedelmeyer, Berlin, 1901, No. 174.

Sale.—H. Fowler Broadwood and others, London, March 25, 1899, No. 36.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1900, No. 39.

937. **SANDHILLS BY THE SEA.**—Fishermen watching for the return of their boats. Similar in effect to the winter piece, with its dark sky and sunlit foreground. The figures in black are by Ruisdael himself. [Cf. 1075*e*.]

Signed in full on the right; 10 inches by 13½ inches.

In the collection of Andrew Fountaine, Narford Hall, 1850 (Waagen, iii. 430).

Sales.—Andrew Fountaine of Narford Hall, 1894.
Hope Edwardes and others, London, April 27, 1901, No. 57.

937*a*. **A Coast Scene with a Wreck.**

21 inches by 25 inches.

Sale.—Sir Berkeley Sheffield, Bart., and others, London, April 28, 1902, No. 111.

937*b*. **A Coast Scene with Figures.**

14 inches by 18 inches.

Sales.—London, December 21, 1901, No. 100 (£44 : 2s.).
Duke of Cambridge and others, London, June 25, 1904, No. 72.

938. **A ROUGH SEA.**—A rowing boat with three figures in front. Farther back is a vessel with a brown sail. In the right distance, a town. Cloudy sky. Wrongly attributed in the catalogue to Salomon Ruysdael.

Signed in full on the right at foot; canvas, 15 inches by 18 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1893, No. 67.
In the collection of Earl Brownlow, Ashridge Park.

939. **SEA-PIECE.** Sm. 285.—A rough sea. Two fishing-boats run before the wind. In the right foreground is a sandbank with posts. A very stormy sky. Of very good quality. [Pendant to 940.]

Signed on the shore to the right; canvas on panel, 19 inches by 24 inches.

Exhibited at the Whitechapel Art Gallery, London, 1904, No. 358; and at the Royal Academy Winter Exhibition, London, 1907, No. 42.

In the collection of the Duke of Rutland, Belvoir Castle, No. 15; it was there in 1835 (Sm.) and was mentioned in 1854 by Waagen (iii. 397).

940. **SEA-PIECE.** Sm. 286.—A rough sea. A dark cloud in the sky to the left throws a black shadow on the water. A fishing-boat beats up against the wind, in front. Beyond, another boat runs before the wind; the white sail of a small boat stands out against the sky. In the distance are seen the flat coast, and a town with a low square tower. Of good quality. [Pendant to 939.]

Canvas, 19 inches by 24 inches.

Exhibited at the Guildhall Art Gallery, London, 1903, No. 155; and at the Royal Academy Winter Exhibition, London, 1907, No. 38.

In the collection of the Duke of Rutland, Belvoir Castle, No. 20; it was there in 1835 (Sm.), and was mentioned in 1854 by Waagen (iii. 397).

941. **A ROUGH SEA; A STORM COMING ON.** Sm. 294.—In the centre, a fishing-boat with a large red sail is making for the left foreground. A wave breaks on the right side of the bow. Beyond it, partly hidden, is a large warship which fires a gun. To the left, a small sailing-boat makes for the right distance. On the extreme right is a rowing-boat, apparently taking a party from the warship to the town of Amsterdam, which lies in the right distance. Masses of dark clouds roll up from the right of the sky. The brownish-red sail of the nearest boat is vividly reflected in the water. Its colour is a little out of tone. Painted about 1670. [Compare 984.]

Canvas, 40 inches by 58 inches.

In one of the Royal Prussian palaces.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 884; it was in the Berlin Museum in 1835 (Sm.).

942. **A ROUGH SEA.**—In front, a piece of the stony bank, defended with piles, projects in an obtuse angle into the surging sea to the left, which is almost entirely within the shadow cast by rolling masses of

cloud. Only a narrow strip on the horizon is in sunlight. In the right centre a fishing-boat with two sails makes for the right distance ; it stands out clear against the sky. Beyond to the left is a side view of the sunlit sail of another boat. In the left distance is the flat coast, with bushes and a church tower. In front of it, and not far off, sails another fishing-boat. [Compare 984.]

Signed with the monogram on the left at foot ; canvas, 19½ inches by 25½ inches.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 885B ; not at present exhibited.

943. **A STORMY SEA.**—In front is a jetty defended by piles. Above it, in the distance, is a stumpy church tower. To the left is a vessel with white and brown sails. In the centre is a boat with two grey sails, and to the right is another with a brown sail. A very late work.

Signed with the monogram on the shore to the right ; canvas, 24 inches by 26 inches.

In the possession of the Paris dealer F. Kleinberger, from whom it was acquired in 1906.

In the collection of Marcus Kappel, Berlin.

944. **A Stormy Sea.**—With an effect of light. In front is rocky ground with three men, forming a fine contrast.

Canvas, 42½ inches by 29 inches.

Mentioned by De Sonneville, p. 13.

In the Tardieu collection, Bordeaux.

945. **A ROUGH SEA.** Sm. 2.—A storm is coming on. In the centre foreground the waves dash on two jetties. Near a beacon at the end of one jetty, two men with long poles wait to help a fishing-boat which is running under full sail for the harbour. Two other boats ride at anchor near the jetty, to the right. Dark cloudy sky. A "magnificent picture" (Sm.).

Canvas, 37 inches by 51 inches.

Another example, equally genuine, was in the possession of the London dealers Agnew.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 191.

Sales.—Antony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 519), No. 49 (250 florins, Loquet).

Gerard Braamcamp, Amsterdam, July 31, 1771, No. 198 (264 florins, P. Fouquet).

Paillet, Paris, July 19, 1802 (1460 francs).

Bought privately by Sm. from the family of the Marquis Merialva, 1824 (for 9000 francs), and sold to the Earl of Liverpool (for £500).

Sale.—Earl of Liverpool, London, March 25, 1829 (£535, Lord Lansdowne).

In the collection of the Marquess of Lansdowne, Bowood.

946. **THE HAARLEMER MEER IN A STORM.**—In front, foaming waves break on piling. In the middle distance a boat with yellow

sails goes to the right. Beyond it to the right another boat sails forward. In the left distance are other boats. On the horizon is the tower of a town.

Signed in full on the right; canvas, 21½ inches by 25 inches.

Sale.—H. de Kat, Paris, May 2, 1866, No. 69 (5700 francs, for the museum).

In the Brussels Museum, 1906 catalogue, No. 399.

947. **A STORMY SEA.** Sm. 320.—The sea in a storm is viewed from a dyke in the left foreground. Several boats, one of them with a red sail. In the right distance is a ship. Dark sky with flashes of light here and there.

Signed; canvas, 30½ inches by 39 inches.

Exhibited at Manchester, 1857, No. 766; and at the Royal Academy Winter Exhibition, London, 1879, No. 91.

In the collection of the Duke of Newcastle, Clumber; it was there in 1835 (Sm.).

948. **SEA-PIECE.**—The sea is somewhat rough. In the right centre is a projecting piece of shore, with fishermen. To the left a boat with brown sails and to the right a boat with white sails are most prominent. There are various other small boats. Heavy clouds.

Canvas, 17 inches by 17½ inches.

Exhibited at the Guildhall Art Gallery, London, 1890, No. 82.

In the collection of Sir Hickman Bacon, Bart., Gainsborough.

949. **A Small Sea-Piece.**—Possibly genuine.

In the Revilliod collection, Geneva, bequeathed to the museum.

In the Ariana Museum, Geneva, No. 180.

950. **Sea-Piece.**—A boat with white sails goes diagonally to the right. Near it is a smaller boat, also with white sails, while a boat with brown sails is on the left farther back. Very dark. It hangs too high to be properly studied.

Canvas, about 14 inches by 18 inches.

In the collection of Earl Howe, Gopsall.

951. **ROUGH WATER IN A RIVER AFTER A STORM.**—The banks are seen to left and right. Finely handled clouds and waves. The sun sets half behind red and yellow clouds. On the right is a big squat tower with mills on either side. The scene reminds one of the little town of Briel, but that place really lies on the other bank.

20 inches by 24 inches.

In the collection of Nicolaus Hudtwalker, Hamburg.

In the collection of Johannes Wesselhoeft, Hamburg, which was bequeathed in 1889 to the Kunsthalle; Hudtwalker-Wesselhoeft catalogue, 1889, p. 18.

In the Hamburg Kunsthalle.

952. **A ROUGH SEA IN A STORM.**—The dark foreground and middle distance are lightened here and there by the white foam. On the edge of the strongly lighted distance, but in the shadow to the left, is

a sailing-boat going to the right with the sail flapping in the wind. Beyond to the right another boat seems to be sailing towards the left distance. Farther to the right a third boat goes towards the right distance. Lightning flashes from the clouds. To the right is a rainbow. Dark blue sea.

Canvas, 14 inches by 17½ inches.

Exhibited at Copenhagen, 1891, No. 195.
In the Holstein collection, Holsteinborg, Själand.

953. **A STORMY SEA.**—In the left and centre foreground is piling, on which the rough grey sea breaks in foam. In the left middle distance a boat with a brown sail comes forward. Beyond to the left another boat sails towards the right. In the right middle distance a rowing-boat goes to the left. Bluish clouds.

Signed in full; canvas, 19 inches by 22 inches.

Exhibited at Copenhagen, 1891, No. 194.
In the Holstein collection, Holsteinborg, Själand.

954. **A Stormy Sea.**—Fishing-boats run before the wind. Great waves break on a landing-place. Two of the boats have dark sails. On the right is the entrance to a harbour with a beacon. A very dark picture, not well enough hung to be confidently judged.

Signed with the monogram ; 20½ inches by 26 inches.

In the Chanenko collection, Kieff, 1899 catalogue, No. 306.

955. **A RESTLESS SEA.**—In the left foreground is the flat coast-line, with a signal-mast, and on the extreme left two fishermen with a basket. Beyond, in the left middle distance, are two warships. On the right, near the front, a sunlit fishing-boat sails away. Two other boats, to the right and left farther back, also sail towards the distance.

Canvas, 28 inches by 37½ inches.

Exhibited at Düsseldorf, 1904, No. 373.
In the collection of G. Martius, Kiel.

956. **A STORMY SEA-PIECE.**—The waves break on a jetty in the right foreground. In the middle distance are two fishing-boats, heeling over to the breeze. To the left is a tower. Blue sky, with storm-clouds to the right.

Canvas, 17½ inches by 21 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1891, No. 66.
Sale.—A. Levy, London, June 16, 1876 (£304 : 10s., Salting).
In the collection of George Salting, London, bequeathed in 1909 to the National Gallery.
In the National Gallery, London, No. 2567.

957. **A ROUGH SEA.**—Dark cloudy sky. In the right centre a fishing-boat with a sunlit white sail and a great Dutch flag at the bow goes away to the left. Farther towards the left distance is a boat with three persons. Beyond are four fishing-boats, with a rowing-boat beside one of them. In the right distance are a warship and two other vessels. The water is partly in deep shadow. In the left foreground is a break-

water of piles. Painted from the same place as 959, but the view is shifted more to the right; thus the town of Amsterdam is not now visible in the left distance, and the breakwater is on the left. The tone is on the whole browner than in 959. Painted about 1660.

Signed in full; canvas, 42 inches by 49 inches.

Exhibited at Manchester, 1857, No. 958; and at the Royal Academy Winter Exhibition, London, 1908, No. 57.

Found in Holstein by the Hamburg dealer Harzen, according to Waagen (ii. 452).

In the collection of R. Forster, London.

Sale.—Chandos Reade and others, London, July 23, 1895, No. 70 (£4410, Colnaghi).

In the collection of Alfred Beit, London.

In the collection of Otto Beit, London.

958. **A VERY ROUGH SEA.** Sm. Suppl. 44.—On the left a Dutch coaster with a reddish-brown sail comes up; she carries four men and flies a pennant at the stern. Beyond and farther right are two similar vessels. On the left the sea breaks on a long sandbank, on which are three fishermen. Near it a Dutch lugger is tacking under main- and fore-sails. Farther back a warship lies at anchor. In the distance a town is dimly seen. Sunlight breaks here and there through the storm-clouds, and enlivens the dark water. Sm. calls this a view on the Briel river or perhaps an arm of the Zuyder Zee.

Canvas, 39 inches by 51 inches.

Exhibited at the Guildhall Art Gallery, London, 1903, No. 138.

Sale.—T. A. van Iddekinge, Amsterdam, April 25, 1838, No. 24 (4700 florins, Brondgeest).

Bought by Sm. and sold to A. Fountaine, 1839.

In the collection of Ludwig Neumann, London.

959. **SEA-PIECE: THE Y ON A STORMY DAY.** Sm. Suppl. 2.—The arm of the sea on which Amsterdam was situated. In the distance to the left is the city; the long low roof of the warehouse of the East India Company may be distinguished. Almost in the centre of the rough water a fishing-boat with a white sail, towing a small boat, makes for the right distance. Two other boats, one of them with a red sail, make for the same direction, at equal distances apart. Three more boats are seen to the left and farther away. In the right foreground is a breakwater of piles. Dark cloudy sky. Except in front, the water is fairly well lighted. One of the finest of Ruisdael's sea-pieces. Painted from the same place as 957.

Signed in full on the right; canvas, 25 inches by 31½ inches.

Etched by P. J. Arendzen in Hofstede de Groot, *Hollandsche Kunst in Engelsche Verzamelingen.*

Exhibited at the Royal Academy Winter Exhibition, London, 1871, No. 224; at the Guildhall Art Gallery, London, 1890, No. 52; and at the Burlington Fine Arts Club, London, 1900, No. 29.

In the collection of Earl Beverley, 1842 (Sm.); sold as a whole, June 7, 1851.

In the collection of Sir Thomas Baring, London.
In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 94.

960. **STORMY SEA.**—In the dark foreground to the left a pier with a beacon at the end stretches out into the sea. The waves break on it, and in the middle distance are illumined with sunlight through a rift in the dark clouds. On the pier are two small figures of men, one of whom has a fishing-pole. Beyond, a sailing-boat beats up against the waves. On the extreme right is another pier parallel to the lower edge of the picture. In the distance are other boats; a large sailing-boat is on the horizon. An imposing work.

Canvas, 39 inches by 48 inches.

Exhibited in the Rembrandt Exhibition, Montreal, 1906, No. 10; and at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 112.

Sales.—Amsterdam, July 17, 1782, No. 98 (620 florins).
Wolverton, London.
Earl of Orford, London, June 26, 1856 (Munro).
H. A. J. Munro, London, June 1, 1878, No. 97 (£1470, Graves).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 185.
In the collection of Leopold Goldschmidt, Paris.
In the collection of James Ross, Montreal.

961. **A STORM AT SEA OFF THE DYKES OF HOLLAND.** Sm. 37.—On the right is a dyke lined with piles, beyond which is a fisherman's cottage with a few trees. On the left corner of the dyke, great waves are breaking. Farther back rise the masts of several large vessels, as well as the stern with a Dutch flag. To the left, still farther away, is the bow of a sailing-ship, pointing to the left. Almost in the centre are five men in a rowing-boat. On the left a three-masted ship goes towards the right distance. On the horizon is a village. In the water in front are two piles. A transient gleam of light comes from the dark and stormy sky. The sunlit water in the right foreground is especially fine. In other respects the effect is somewhat restless.

Signed in full on the right at foot; canvas, 44 inches by 62 inches.

The following copies are recorded:—

1. *Sale.*—J. T. Frere and others, London, July 5, 1907, No. 39 (£18 : 18s.).
2. *Sale.*—E. Goldschmidt of Frankfort-on-Main, Berlin, April 27, 1909, No. 36 (4500 marks).
3. A very good copy in a private collection in Vienna.
4. *Sale.*—A Bremen private collector and others, Munich, March 17, 1910, No. 158—measuring 28 inches by 35½ inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 314 (1410 florins, Yver).

In the Louvre, Paris, 1902 catalogue, No. 2558; it was valued by the experts in 1816 (at 25,000 francs).

962. **SEA-PIECE.**—A large, dark, early work.
Dated 1649; panel.

In the collection of the late Maurice Kann, Paris.
Sale.—Maurice Kann, Paris, June 9, 1911.

963. **STORMY SEA.**—In the left middle distance a sailing-boat carrying four men goes to the left. On the right approaches a sailing-boat, with a man at the mast and another to the left at the stern. In the right distance are two boats with white sails in full light.

Canvas, 30 inches by 41 inches.

In the collection of the late W. L. Elkins, Philadelphia, 1900 catalogue, No. 124.

964. **Stormy Sea.**—If genuine, it has been completely repainted. Signed in full on the right—but the signature is false.

In the Warsaw Museum, 1901 catalogue, No. 106.

965. **STORMY SEA.**—In the left centre a fishing-boat sails away to the right; at the rudder are two men. Beyond to the left is another fishing-boat with a white sail on a sunlit patch of sea which is most pronounced on the right. On the horizon to the left is the coast-line with a church. In the right distance are two more sailing-boats. The water is dark except in the left distance and on the right nearer the front. Dark clouds in the sky, especially high up on the right. A dark but good picture.

Panel.

In the collection of Count Czernin von Chudenitz, Vienna, No. 147.

965*a*. **A Storm at Sea.**—By "Ruysdaelder" (?).

Given by Barent van Lin on April 18, 1676, to the notary Dispontijn as satisfaction for a debt—noted by A. Bredius.

965*b*. **A Sea-Piece.**—The entrance to the harbour of Flushing. [Pendant to 1074.]

Sale.—Amsterdam, May 25, 1712, No. 20 (80 florins, with pendant).

965*c*. **A Fine Sea-Piece.**

Sale.—Amsterdam, May 6, 1729 (Hoet, i. 338), No. 14 (30 florins 10).

965*d*. **A Small and Natural Sea-Piece.**

Sale.—Guerin and others, The Hague, September 13, 1740, No. 91 (12 florins 5)—not mentioned by Terwesten.

965*e*. **Stormy Sea with a Harbour.**—A capital picture.

Sale.—Nicolaas Cornelis Hasselaar, Amsterdam, April 26, 1742 (Hoet, ii. 52), No. 40 (43 florins).

965*f*. **Stormy Sea.**—With small vessels.

Sale.—Amsterdam, October 10, 1742 (Hoet, ii. 71) (31 florins).

965*g*. **A Sea-Piece with Ships.**

Sale.—Amsterdam, June 27, 1752, No. 71.

965*h*. **A Sea-Piece.**
9½ inches by 13 inches.

Sale.—G. Hoet, The Hague, August 25, 1760 (Terw. 232), No. 163—but No. 168 of the original catalogue—(12 florins 10, Brakel).

965*i*. **Stormy Sea with Ships.**—In front the waves break on piling.
Canvas, 29½ inches by 27 inches.

Sale.—J. Verkolje, Amsterdam, October 24, 1763, No. 39 (192 florins, Yver).

966. **Stormy Sea.**—In front the water dashes very naturally on a pier built of piles. A sailing-ship runs before the wind to the harbour. In the distance are other boats.
Canvas, 43 inches by 51 inches.

Sale.—Amsterdam, June 5, 1765 (Terw. 456), No. 36—but No. 45 of the original catalogue (214 florins, Fouquet).

966*a*. **A Rough Sea with Ships.**
25½ inches by 32 inches.

Sale.—N. van Breemen, Amsterdam, December 15, 1766, No. 52.

966*b*. **Stormy Sea with Ships.**—Very fine and true to nature.
Panel, 19½ inches by 20½ inches.

Sale.—P. van Capello, Amsterdam, May 6, 1767 (Terw. 591-2), No. 61 (199 florins, Fouquet).

966*c*. **The Y near Amsterdam.**—Brightly painted; a capital work.

Sale.—J. de Bosch, Amsterdam, October 5, 1767, No. 21.

966*d*. **A Rough Sea.**
11½ inches by 16 inches.

Sale.—J. van Zaanen, The Hague, November 16, 1767, No. 92 (2 florins 14, Wannaar).

966*e*. **A Stormy Sea.**—Ships in the distance. The waves break on the front of some piling.
Canvas, 18½ inches by 24½ inches.

Sale.—Amsterdam, July 5, 1769, No. 29 (10 florins, Wubbels).

966*f*. **A Stormy Lake.**—Sailing-boats. Very natural and well painted.
Canvas, 17 inches by 17 inches.

Sale.—Amsterdam, July 25, 1771, No. 23 (50 florins, Van der Schley).

966*g*. **A Stormy Sea.**—With small vessels.
Panel, 18 inches by 18 inches.

Sale.—The Hague, May 25, 1772, No. 102.

966*h*. **A Stormy Sea.**—With several sailing-boats.
Canvas, 17½ inches by 17½ inches.

Sale.—Amsterdam, November 30, 1772, No. 60.

966*i*. **A Stormy Sea.**—With various vessels. Very natural and good.
Canvas, 18½ inches by 23½ inches.

Sale.—The widow P. Merkman, born Van Leeuwaarden, Haarlem, September 21, 1773, No. 15.

966*j*. **A Stormy Sea.**
Canvas, 19 inches by 20 inches.

Sale.—The widow P. Merkman, born Van Leeuwaarden, Haarlem, September 21, 1773, No. 16.

966*k*. **A Very Rough Sea.**—Various sailing-vessels. Dark clouds. The white sail of the boat in the centre is in sunlight. In the distance are cottages. Strong colour.
Canvas, 20½ inches by 28½ inches.

Sale.—Amsterdam, September 24, 1777, No. 116 (11 florins 10, Bouwer).

967. **A Sea-Piece.** Sm. 32.—A strong breeze, with rain. In front are four men in a boat. In the left distance are two fishing-boats bending to the gale. In the offing are other vessels.
Oval panel, 11 inches by 15 inches.

Engraved in the Choiseul Gallery, No. 40.
Sales.—Duc de Choiseul, Paris, April 6, 1772, No. 69.
Prince de Conti, Paris, March 15, 1779 (310 francs).

968. **A Very Rough Sea.**—The town of Amsterdam in the distance. Several ships. In front the waves break on some piles. Clouds driving before the wind.
Canvas, 25 inches by 33 inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 116 (450 florins, Wubbels).

968*a*. **A View of the Haarlemer Meer.**

Sale.—Dulac, Paris, November 30, 1782 (300 francs); noted by Ch. Blanc, i. 439.

968*b*. **A Stormy Sea.**—On the right the rough waves dash against a breakwater. On the left are two sailing-ships. On the horizon are various ships and a town.
Canvas, 18½ inches by 23½ inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 280 (23 florins, Quinkhard).

968*c*. **A Stormy Sea.**—The surf breaks on the shore in the right foreground. Sailing vessels. Masterly.
Canvas, 19 inches by 23 inches.

Sale.—Amsterdam, August 14, 1793, No. 112 (81 florins, Coclers).

968*d*. **A Rough Sea.**—Sailing-boats. Two figures near a beacon in front.
Canvas, 37 inches by 51½ inches.

Probably identical with a large and broad picture by J. Th. Blankerhof,

which was in the possession of a Paris dealer in 1910, and which was, according to a catalogue-extract pasted on the back, formerly attributed to Ruisdael.

Sale.—G. H. Trochel and others, Amsterdam, May 11, 1801, No. 74 (160 florins, Th. Spaan).

968*e*. **A Stormy Sea.**—A war-vessel. Near a cliff at the side a vessel sinks.

Panel, 14 inches by 21½ inches.

Sale.—G. H. Trochel and others, Amsterdam, May 11, 1801, No. 75 (2 florins 5, J. Smit).

968*f*. **A Stormy Sea.**—The water dashes high on the face of a cliff. In front are two men in a boat.

Canvas, 11 inches by 18 inches.

Sale.—Amsterdam, June 16, 1802, No. 149 (2 florins 15, Van Yperen).

968*g*. **A Rough Sea.**

Panel, 11 inches by 14 inches.

Sale.—Utrecht, April 22, 1811, No. 98.

968*h*. **A Rough Sea.**—Vessels with figures.

Panel, 19½ inches by 25½ inches.

Sale.—Rotterdam, April 25, 1817, No. 157 (132 florins).

968*i*. **A Storm.**

Canvas, 20½ inches by 27 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 231.

968*j*. **A Stormy Sea.**—Near rocks.

Canvas.

Sales.—J. Cats and S. Goblé, Amsterdam, April 16, 1800, No. 78 (3 florins 15, Coclers).
J. B. Coclers, Amsterdam, April 19, 1819, No. 80.

968*k*. **A View of Water near Antwerp.**

Sale.—The Hague, June 8, 1820, No. 9.

969. **A Storm on a River.**—Numerous sailing-vessels. In front are a cargo-boat and a fishing-boat. Farther away are a three-master and many other ships towards the distance. All very natural, vigorous, and effective.

Canvas, 20½ inches by 25 inches.

Sale.—H. A. van der Heuvel, Utrecht, June 27, 1825, No. 50 (225 florins, bought in).

969*a*. **A Sheet of Water.**

Sale.—Rotterdam, April 11, 1827, No. 133 (5 florins 15).

969*b*. **A Rough Sea.**—Various sailing-vessels.

15 inches by 21½ inches.

Sale.—O. Reyers, Arnhem, August 6, 1827, No. 84.

969*c*. **Sea-Piece with Ships.**
Panel, 14½ inches by 15½ inches.

Sale.—Rotterdam, June 9, 1828, No. 9.

969*d*. **Sea-Piece.**—In front is a pier, with men and ships lying at the side. Farther away are sailing-boats.
Panel, 20½ inches by 28½ inches.

Sale.—J. Verkolje, Rijnzaterwoude, July 14, 1828, No. 75.

970. **Sea-Piece.** Sm. 165.—A cloudy sky and a strong breeze. In the left middle distance a fishing-boat with a red sail tacks towards the front. In the right distance are five fishermen on a sandbank. Beyond them, a small boat with white sails, heeling over in the gale, drives towards the shore. In the distance other vessels are faintly visible. An "excellent transcript of nature" (Sm.).
Canvas, 17½ inches by 17 inches.

Sale.—Prince de Garve, Brussels, 1830.
Bought from Héris by Sm. (for 1000 francs), and sold to W. Theobald, London.

971. **A View on the Dutch Coast.** Sm. 173.—A strong breeze with rain. A fishing-boat with red sails approaches a creek on the right. The entrance is marked by a row of willow twigs and a pier, on which the surf breaks. On the wide expanse of sea are other vessels. "A beautiful example" (Sm.).
Canvas, 19 inches by 24 inches.

Sales.—Duc d'Alberg, London, 1817 (£51 : 9s.).
G. Watson Taylor, London, June 13, 1823 (£80 : 17s.).
George Hibbert, London, June 13, 1829 (£73 : 10s.).
In the collection of H. J. Munro, 1835 (Sm.), but not identical with either of the two sea-pieces (960, 980) in the Munro sale of 1878.

972. **View on the Maas near Briel.** Sm. 253.—A storm is approaching. In front is a boat with three men. Beyond is a fishing-boat. In the right distance is a jetty, sheltering a few small vessels. Off the harbour a frigate lies at anchor. In the distance are other ships, a church, and houses. The prevailing gloom is relieved by a burst of light across the middle distance.
16½ inches by 18½ inches.

In the collection of Sir George Talbot, Bart., 1835 (Sm.).

972*a*. **A Rough Sea.**—Sailing-ships. A storm coming on. Good in tone and effect.
Canvas, 20 inches by 26½ inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 289.

973. **Sea-Piece.** Sm. Suppl. 77.—A gale with rain. On the left is a line of piles at the entrance to a creek, from which a fishing-boat sails towards the right. Beyond her is a smaller boat. In the distance is a ship in full sail. A church-steeple and several small vessels are faintly visible on the horizon. "An admirable specimen" (Sm.).

Canvas, about 19½ inches by 27 inches.

Exhibited at the British Institution, London, 1840.
Then in the collection of Andrew Drummond.

974. **A View on the Maas during a Gale.** Sm. Suppl. 24.—In the centre a fishing-boat with a triangular sail runs before the wind. To the left another boat heels over to the gale. Beyond it is a third boat. In the distance is Rotterdam. A heavy surf breaks on the piles lining the shore; the white spray sparkles on the dark waves. "This highly classical work of the master merits the warmest commendations" (Sm.).

Canvas, 22 inches by 26 inches.

Exhibited at the British Institution, London, in or before 1842.
Then in the collection of Robert Vernon, London.

974*a*. **Sea-Piece.**—A fresh breeze.
19 inches by 25 inches.

Sale.—E. W. Lake, London, 1842 (£107, Lord Forrester).

974*b*. **A Stormy Sea.**—Various large ships fight the waves near a weather-beaten cliff.

Canvas, 14 inches by 32 inches.

Sale.—P. L. Mortier, Amsterdam, May 6, 1846, No. 138 (30 florins, Abrams).

974*c*. **A Storm at Sea.**—A large vessel with top-masts lowered fights the mountainous waves. In the distance is another vessel. Black clouds cover the sky.

Panel, about 17 inches by 26 inches.

Sale.—C. von Mergenbaum, Frankfort-on-Main, July 13, 1846, No. 295.

975. **Sea-Piece: A Storm subsiding.** Sm. Suppl. 115.—On the right is a line of bold rocky coast, with breakers. At the end of the rocks is faintly visible a pier, with a small vessel trying to enter the harbour. Near it a large merchant ship sails away. On the left, nearer the front, is a lugger with a red sail, heeling over to the gale. In the left foreground, in shadow, is a stretch of rough sea. Dark rain-clouds in the sky. "A noble and classical work . . . among the finest of the artist's productions in this class of art" (Sm.).

Canvas, 41½ inches by 48 inches.

Imported by Hartzen from Germany into England, 1842, and sold to Chaplin, who sold it to W. Coningham.
In the possession of the dealer Nieuwenhuys.
In the collection of Edmund Foster, Clewer, 1849.

975*a*. **Sea-Piece.**—Sailing-ships in a stiff breeze. Natural in tone; delicately handled.

Panel, 21 inches by 13½ inches—or probably the reverse.

Sale.—Utrecht, September 22, 1851, No. 135.*

976. **A Stormy Sea.**—On a dyke to the right four sailors stand on

the watch. To the left a fishing-boat runs before the wind. Beyond are a frigate and other ships.

Canvas.

Sale.—Comte de Morny, Paris, May 24, 1852, No. 23 (4000 francs).

976*a*. **Sea-Piece.**

In the Strahl collection, Berlin, 1856 (Parthey, ii. 462).

976*b*. **Sea-Piece.**—A storm: signals; two figures on a wooden breakwater.

Sale.—London, 1856 (£315, P. Norton).

976*c*. **Merchant Vessels on a Rough Sea.**

Panel, 12½ inches by 18 inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 296.

976*d*. **A Stormy Sea.**

Two or more of the following may be identical :—

Sales.—Amsterdam, April 19, 1735 (Hoet, i. 440), No. 58 (11 florins 10).
Amsterdam, September 16, 1739 (Hoet, i. 604), No. 95 (20 florins).
M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 90 (31 florins, Van Heist).

Exhibited at Manchester, 1857, No. 706; then in the collection of Lord Hatherton.

976*e*. **Sea running High.**—Cloudy sky. A coaster is assisted by a larger vessel.

Canvas, 25½ inches by 34½ inches.

In the Rost collection, Dessau, 1859 (Parthey, ii. 461).

977. **A Stormy Sea.** Sm. Suppl. 56.—On a breakwater of planks and piles, to the right, the waves break, throwing up masses of spray. Beyond a dark shadow along the centre are two coasters; one, with a red mainsail and a white foresail, runs before the wind, while the other, farther away and on a different tack, heels over to the gale. On a line of low coast in the distance is a town with a church. The sky is almost covered with masses of cloud, tinged with the glow of an autumn morning. "Admirable" (Sm.).

Canvas, 18 inches by 21½ inches.

Sold by Gritten in 1841 (for £200).
In the collection of William Theobald, London, 1842 (Sm.).
Sales.—W. Theobald, London, May 10, 1851 (£74: 11s., Gritten).
F. Leicester, London, May 1860 (£162 : 15s.).

977*a*. **Sea-Piece: Twilight.**

15 inches by 17 inches.

In the Von Krane-Matena collection, Darmstadt, 1862 (Parthey, ii. 461).

977*b*. **Sea-Piece with a Shore.**—Several vessels. Figures by A. van de Velde.

Panel, 19½ inches by 17 inches.

In the Von Krane-Matena collection, Darmstadt, 1862 (Parthey, ii. 461).

977*c*. **Sea-Piece with Ships.**
43 inches by 57 inches.

In the Schloss Bellevue, Kassel, 1864 (?) (Parthey, ii. 461); but not now in the Kassel Gallery.

978. **A Stormy Sea.**—In front the waves break in foam on a pier. In the centre a boat with red sails, carrying three men, goes away. Farther off is another boat with a white sail in full sunlight; the crew pull the sail round to bring the boat before the wind. On the right are other ships under full sail. In the left distance a ship makes for a town, the church tower and houses of which are visible. Faint gleams of sunlight break here and there through the dense clouds covering most of the sky.

Canvas, 20 inches by 26 inches.

Sale.—G. Th. A. M. Baron van Brienen van de Grootelindt of Amsterdam, Paris, May 8, 1865, No. 35.

978*a*. **Sea-Piece.**—A ship and a boat.

Sale.—H. A. J. Munro of Novar, London, 1867 (£168, Nieuwenhuys).

978*b*. **A Rough Sea.**—Ships struggling against the wind. A rainbow. Great clouds in the sky.

Panel, 33½ inches by 42½ inches.

Sale.—Dr. Goldsmidt, Paris, February 27, 1869, No. 67 (470 francs).

979. **A Rough Sea.**—Several ships, running before the gale, make for a port in the distance. In front a fishing-boat is tossed up by a great wave. Great dark clouds fly before the wind.

Signed, and dated in the left-hand corner; panel, 15½ inches by 23½ inches.

Sale.—Baron H. von Mecklenburg, Paris, March 12, 1870, No. 34 (1140 francs).

979*a*. **A Rough Sea.**—A very cloudy sky. Several vessels, of which one in the foreground makes sail and struggles against the waves.

Sales.—Ed. Willems and others, Antwerp, August 23, 1871, No. 57 (620 francs, Bernards).

980. **Sea-Piece.**—Fishing-boats and a frigate. Two men on shore to the right.

27½ inches by 36½ inches.

In the Munro collection, 1854 (Waagen, ii. 139).

Sale.—H. A. J. Munro of Novar, London, June 1, 1878, No. 98 (£1470, M. Colnaghi).

980*a*. **Sea-Piece.**—In dull cold weather, a fishing-boat makes for the shore. Other vessels run in the same direction. In front fishermen pull in their nets.

Signed with the monogram, and dated 1661; panel, 18 inches by 12½ inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 236.

981. **A Stormy Sea.**—In the right foreground is the coast, with waves breaking on a jetty. In the distance are buildings. On the open sea are ships under sail; one has a blue flag. Blue sky with dark clouds.

Signed with the monogram; 20 inches by 26½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 79.

Then in the collection of Colonel W. A. Hankey, Beaulieu, Hastings.

982. **Sea-Piece.**—Fishing-boats. On the right is a large sail. In the left foreground are two men on a projecting piece of land. Farther away are two frigates. Storm-clouds in the sky.

Canvas, 28 inches by 37 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 85.

Sale.—Albert Levy, London, May 3, 1884 (£793, bought in).

Lent by Albert Levy's executors to the exhibition of 1885.

982*a*. **A Rough Sea.**—A storm coming on. Several sailing-boats fight the great waves. In the right distance is a three-master.

Signed with the monogram on the left at foot; canvas, 10 inches by 14 inches.

Sale.—A. Baehner, Cologne, September 30, 1889, No. 121.

982*b*. **Sea-Piece.**—On a rough sea are sailing-boats. The crew of one boat are reefing the sails. Clouds indicate an approaching storm.

Signed; canvas, 16 inches by 20 inches.

Sale.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 165.

982*c*. **A Stormy Sea.**—The waves run very high. Three three-masted vessels are fighting them. Cloudy sky with stormy petrels.

Signed with the monogram on a floating plank; panel, 34½ inches by 23 inches.

Sale.—The widow Marie von Robert and others, Cologne, March 27, 1893, No. 260.

982*d*. **Sea-Piece.**—Frigates and other ships on a river in rainy weather. On the bank is a town. A rainbow.

Signed with the monogram; panel, 12½ inches by 16½ inches.

Sale.—C. T. van Wijngaerdt and others, Amsterdam, November 7, 1893, No. 94 (130 florins).

982*e*. **Sea-Piece.**—A sea running high, with jagged reefs, near which is a wrecked ship. In the distance are several larger ships and a boat with men.

Panel, 4 inches by 5 inches.

Sale.—Wyl von Wymetal and others, Cologne, June 14, 1895, No. 212.

983. **Sea-Piece: A Fresh Breeze.** Sm. 277.—Almost in the centre of the middle distance two fishing-boats sail to the left. On the right, near the front, a small rowing-boat lies near a sandbank; two men

in the boat pull in their nets. Another sailing-boat on the extreme left makes for the right distance, where there is a narrow strip of coast-line, with a ruin, trees, houses, and a wind-mill; to the left of these is a town. A "clever picture" (Sm.).

Canvas, 13½ inches by 23 inches.

Engraved by Canot, 1759.

Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 103.

In the Burgess collection, 1759.

In the collection of C. T. D. Crews, London.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 38.

983*a*. **Sea-Piece with a Frigate and Boats.**
Panel.

Sale.—Charles Brandling and others, London, January 9, 1897, No. 87.

984. **A STORMY SEA.**—Ships are being driven on to rocks. This work is very nearly related to 941 and 942 (Berlin).

Signed in full; canvas, 39 inches by 48 inches.

Exhibited at South Kensington Museum, London, 1891, No. 16.

In the collection of Lord Francis Pelham Clinton Hope, Deepdene, bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

984*a*. **Sea-Piece.**—Storm-clouds coming up. The rough sea is alive with ships. In front is a sailing-boat with men.

Signed; canvas, 14½ inches by 19½ inches.

Sale.—D'Eve and others, Cologne, March 20, 1899, No. 129.

984*b*. **Ships in a Breeze off the Dutch Coast.**
Canvas, 36 inches by 51 inches.

Sale.—Mrs. Hirsch and others, London, May 24, 1902, No. 69.

984*c*. **Leaving the Harbour.**
15 inches by 18 inches.

Sale.—Knight Erskine, London, December 12, 1903, No. 122.

984*d*. **Ships in a Storm.**
19 inches by 27 inches.

Sale.—L. H. Hicks and others, London, December 20, 1905, No. 92.

984*e*. **A Seaport in Stormy Weather.**
Canvas, 12½ inches by 18½ inches.

Sale.—Brussels, May 5, 1906, No. 95.

984*f*. **A Stormy Sea.**—Heavy clouds in the sky. Two sailing-boats. A large ship has anchored. To the left is a breakwater.

Signed with the monogram; panel, 11 inches by 15 inches.

Sale.—V. Gay and others, Paris, April 23, 1909, No. 48.

985. **A WINTER LANDSCAPE.** Sm. Suppl. 82.—A small frozen stream leads from the right foreground to the left distance; the bank to the right is somewhat steep. Almost in the centre are two figures with a sledge. Farther to the left a man with a long stick over his shoulder goes away. In the left middle distance is a wooden bridge over the stream; on it is a man. Beyond the bridge are two figures on the ice. Close to the right bank, near the sledge, a boat is frozen in. On the bank are planks. Beyond are low cottages, covered with snow. Beyond and to the left of these is a square tower with a high-pitched roof and a lower building added on the left. To the right of the cottages some willows stand out against the sky. On the extreme left is a thatched cottage, partly cut off by the frame; to the right of it lie two casks. Very dark cloudy sky.

Signed in full in the right-hand bottom corner; canvas, 16½ inches by 19½ inches.

Bought in Rotterdam from F. J. Noordwijk in 1811.
In the collection of J. Rombouts, Dordrecht, 1842 (Sm.) and 1850.
In the collection of L. Dupper, bequeathed in 1870 to the Rijksmuseum.
In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 2079.

986. **A SNOWY LANDSCAPE.** Sm. 23.—In the left foreground lies a tree-trunk. Farther back, in the middle, a man and a boy stand conversing with another man who stoops to pick up a bundle of faggots. To the right, beyond the group, is a cottage. In the left distance two figures go towards a church; the square tower with its stepped gable rises above cottages and trees. The figures are by Ruisdael himself. "A perfect transcript of nature" (Sm.). [Cf. 988.]

Signed in full on the right at foot; canvas, 14½ inches by 12½ inches.

A replica, according to Sm., was in the sale:—C. A. de Calonne, Paris, 1787 (285 francs).
Exhibited with the Six collection, Amsterdam, 1900, No. 120.
In the collection of G. Braamcamp, Amsterdam, 1752 (Hoet, ii. 508).
Sales.—G. Braamcamp, Amsterdam, July 31, 1771, No. 200 (125 florins, J. Odon).
P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 88 (400 florins, Spaan).
H. Croese, Amsterdam, September 18, 1811, No. 75 (420 florins, Van Raven).
H. Muilman, Amsterdam, April 12, 1813, No. 131 (475 florins—according to Sm.).
In the collection of Six van Hillegom, 1835 (Sm.).
In the collection of J. Six, Amsterdam.

987. **A WINTER LANDSCAPE.** Sm. 223.—In the centre foreground are two leafless trees and bushes. To the right of these, on a road leading away, a man walks off. To the left is a little frozen canal; in the middle distance a wooden bridge leads over it to a cottage with a smoking chimney on the left. To the left of the cottage is a haystack; behind it is a small wood. In the right distance are skaters on a frozen river, crossed in the distance by a stone bridge with many arches. On

the horizon are the church tower and houses of a town—identified by Sm. as Delft. On the farther bank of the river, on the extreme right, is a wind-mill. Dark clouds. A good and genuine picture.

Signed in full; canvas, 17 inches by 20½ inches.

Engraved by Brunet-Debaines.

Exhibited at Berlin, 1906, No. 119.

Sale.—Smith, London, 1828 (£71 : 8s.).

In the collection of H. J. Munro, 1835 (Sm.).

Bought by Sm. in 1840 and sold to a Paris collector—according to a MS. note by Sm. in his own copy of his catalogue.

In the collection of Sir Robert Peel, Bart., London.

In the collection of Prince Demidoff, San Donato.

In the collection of Max Kann.

In the Brooks collection.

Sales.—Auguste Courtin, Paris, March 29, 1886 (14,700 francs).
Haro, Paris, May 30, 1892, No. 47 (7200 francs).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 183.

In the collection of Franz von Mendelssohn, Berlin.

988. **A SNOWY LANDSCAPE.**—Figures by Ruisdael himself. In the style of 986 and others.

Signed in full on the left at foot; canvas, 14 inches by 12½ inches.

Exhibited at Berlin, 1890, No. 253, and 1906, No. 120.

In the collection of Max Steinthal, Berlin.

989. **A COTTAGE IN WINTER.**—In the right distance is a village. On the left is a bank, with wind-blown trees. Several figures.

Signed in full on the left at foot; canvas, 16 inches by 14½ inches.

In the collection of the Duc d'Arenberg, Brussels; W. Bürger's 1859 catalogue, No. 55.

990. **A Winter Landscape.**

In the collection of Comte d'Effine, Brussels—noted by A. Bredius.

991. **A WINTER LANDSCAPE.**—On the right a road leads past snow-bound fields; a man with a dog is on the road. At the roadside to the left is a clump of trees. Nearer the front, to the left, is a barn. Evening. A group of cottages in the distance emerges faintly from the twilight.

Canvas on panel, 11 inches by 12½ inches.

In the De Neufville-Gontard collection, with which it was acquired in 1817; mentioned in the inventory of the goods of J. M. de Neufville-Gontard, 1794.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 271.

992. **A WINTER LANDSCAPE.**—A snow-bound plain with trees to right and left. In the centre a road leads to the distance; away to the right is a cottage. In the centre foreground stands a solitary lamp-post. To the left of this are two travellers with a dog.

Signed in full, according to the Sedelmeyer sale-catalogue, but the Frankfort catalogue does not mention a signature; canvas, 14½ inches by 12½ inches.

Exhibited at Vienna, 1873, No. 165.

Sales.—C. Sedelmeyer, Vienna, December 20, 1872, No. 144.
Lippmann von Lissingen of Vienna, Paris, March 16, 1876, No. 38; bought for the Institute by the Frankfort Art Union.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 272.

993. **DUNES IN WINTER.**—On a hill to the left are trees and a cottage. All are covered with snow. The figures are by Ruisdael himself. The sky is unusually dark.

Signed at foot; a small picture—almost square, according to Waagen.

Exhibited at Manchester, 1857, No. 970.

In the collection of the Earl of Wemyss, Gosford House.

994. **A DUTCH CANAL IN WINTER.** Sm. 342.—To the left of the canal is an old brick building. Beyond is a cottage, with a fence round it. Two men with sticks play a ball-game on the ice. A man with a basket on his back stands near. Very dark sky. This has not darkened so much as other winter landscapes by Ruisdael.

Panel, 10½ inches by 12½ inches.

In the collection of J. M. Commetter, Hamburg, 1835 (Sm.); given by him to the Kunsthalle.

In the Hamburg Kunsthalle, 1887 catalogue, No. 154.

995. **A WINTER LANDSCAPE WITH A WALLED BRIDGE.**—The bridge crosses on the right a frozen canal, on which are many figures; it leads to a town, the houses of which are only faintly visible. In the snow in front, beside the canal, lie planks and casks. Heavy snowy sky. Rather dark. [Pendant to 996.]

Signed in full; canvas, 14 inches by 12 inches.

Exhibited at Copenhagen, 1891, No. 192.

In the Holstein collection, Holsteinborg, Själand.

996. **A WINTER LANDSCAPE WITH A BROKEN BRIDGE.**—In the middle distance, over a frozen canal, is a wooden bridge with only three of its wooden supports remaining, and the middle one of these much decayed; to the right beside the bank is the brick foundation, near a leafless tree. In front are many bridge-timbers and tree-trunks. In the left distance are cottages and trees. All are covered with snow. Heavy snowy sky. [Pendant to 995.]

Signed with the monogram on the right at foot; canvas, 14 inches by 12 inches.

Exhibited at Copenhagen, 1891, No. 193.

In the Holstein collection, Holsteinborg, Själand.

997. **A WINTER LANDSCAPE: EVENING.**—Various low cottages and leafless trees. On a road leading away are several men. A very fine picture of the best period.

Canvas, 15 inches by 13 inches.

Bought in 1890 from the Paris dealer C. Sedelmeyer.

In the collection of the late Alfred Thieme, Leipzig, 1900 catalogue, No. 70.

998. **A MILL IN WINTER.**—In front, on a frozen river, are three men and a dog. Farther away, on the bank, are several figures. To the left a man goes up to a wind-mill on a bank, with two barns in front of it. To the right of the mill a house is being built. To the left are dense clouds which, like the mill-sails, are illumined by the setting sun. A good picture of its kind.

Signed in full; canvas, 17 inches by 20½ inches.

Exhibited at the Burlington Fine Arts Club, London, 1900, No. 33.

In the collection of the late F. Fleischmann, London.

999. **A VILLAGE IN WINTER.** Sm. 338.—A thaw is beginning. The village stands on the farther bank of a frozen canal which leads from the left distance to the right foreground. Almost in the centre a man and a boy go away down the canal: the man pulls a log by a rope behind him. Other figures stand on the ice in the middle distance, conversing. In the distance, on the left bank, two others are walking. Dark cloudy sky. The two figures in the centre are somewhat too good for Ruisdael, and are by another hand, apparently A. van de Velde. The two figures in the distance may be by Ruisdael himself.

Signed in full on the right at foot; canvas, 14 inches by 12 inches.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 549; it was there in 1835 (Sm.).

1000. **A WINTER LANDSCAPE.**—On a stretch of ice are many skaters, with a horse. In front is a boat. A great snow-covered tower dominates the scene.

Panel, 7 inches by 9 inches.

In the collection of Fritz Gans, Frankfort-on-Main.

In the collection of Max Flersheim, Paris.

1001. **A WINTER LANDSCAPE.**—In the centre of the middle distance is a snow-covered hunting lodge, with a rectangular tower crowned by a pointed roof. Behind it to the right is a square building, with a gallery on the top. In front to the left are ruins amid bushes. In front of the lodge a man in blue and a woman in brown gather faggots. On the right two men approach between the leafless trees. In front are some dry felled tree-trunks and a small stream which fills almost the whole width of the picture. Storm-clouds in the sky.

Signed with the monogram in the centre at foot; canvas, 14½ inches by 13 inches.

In the possession of the Paris dealer F. Kleinberger.

1002. **A WINTER LANDSCAPE WITH A MILL.** Sm. 164.—In front is a frozen river which forms a small bay. To the left are

two ducks. In the centre two planks are laid across the river, at a narrow place, and lead to a little hill on the farther side. Beyond are a small tree and cottages, dominated by a wind-mill. In the left distance is a broad frozen river with skaters and other figures. Especially clear and transparent.

Signed in full on the right at foot; canvas, 14 inches by 17½ inches.

In the Van der Pot collection, Rotterdam (Sm. and the Sedelmeyer catalogue).

In the possession of Allen, Edinburgh, shortly before 1835 (Sm.).

In the Dennistoun collection.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 37.

In the collection of the late Adolphe Schloss, Paris.

1003. **A SNOWY LANDSCAPE.**—In the centre two trees stand close together. Behind to the right is a cottage with a half-ruined barn adjoining it on the front; some rubbish lies outside. A road leads from the front to the left past the trees; a man, seen from the back, stands on the right. Farther towards the right distance persons come forward. In the distance are cottages. On the right, beyond the nearest cottage, are a tree, a cottage, and two figures. In the dark bluish-black sky are snow-clouds with reddish edges. The open place to the left of the nearest cottage is strongly lighted.

Signed in full on the right at foot; canvas, 15½ inches by 12½ inches.

Sale.—E. Goldschmidt, of Frankfort-on-Main, Berlin, April 27, 1909, No. 30 (10,000 mark).

In the possession of the Munich dealer J. Böhler.

In the possession of the Paris dealers Steinmeyer and Bourgeois.

1004. **A WINTER LANDSCAPE.**—A frozen river fills the whole width of the foreground and leads to the left distance. In the right distance is a village with a high square church tower. On the ice in front is a group of two men, a lady, and a huntsman. Farther away to the right is a sledge with figures in and near it. Other figures are on the ice in the distance.

Signed in full; canvas, 14 inches by 16 inches.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 464.

1005. **A WINTER LANDSCAPE.** Sm. 210.—On the extreme right a frozen canal makes a bend to the left, and leads to the distance. A road passes from the left foreground diagonally to the right distance, over a little stone bridge in the centre. In the left foreground a man with a long pole in his left hand stands near a low wooden framework at the road-side. Another man ties two bundles of rushes lying on the sloping top of the structure. A woman in a white hood and red skirt, seen from the back, stands on the bridge to the right. In the left centre of the middle distance are two wind-mills near a cottage. To the right, beyond the canal, is a village amid trees. The ground is covered with snow, and looks frosty. Dark clouded winter sky. Very fine and clear.

Signed in full on the right—according to the New York catalogue; canvas, 20 inches by 25 inches.

The description agrees pretty closely with that of 1020, but the dimensions are different.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 111.

Sales.—Antony Sijdervelt, Amsterdam, April 23, 1766 (249 florins)—according to Sm., but not mentioned by Terw. or in the original catalogue.

Lapeyrière, Paris, April 19, 1825 (6755 francs).

In the collection of Sir Robert Peel, Bart., 1835 (Sm.) and 1854 (Waagen, i. 409).

In the possession successively of the Paris dealers F. Kleinberger and Fischhof.

In the collection of John G. Johnson, Philadelphia.

1006. **A WINTER SCENE.**—On the right are cottages, with two wind-mills beyond them. In front is an open place, with a group of three men in the centre, and, to the right, a fourth man followed by a dog. In the distance is a river with a boat and figures. The whole scene is covered with snow. A very bright picture with a remarkable effect of sunlight.

Signed on the right at foot; canvas, 14½ inches by 16½ inches.

Exhibited at the Guildhall Art Gallery, London, 1895, No. 94.

In the collection of Sir Frederick Cook, Bart., Richmond, No. 158.

1007. **A WINTER LANDSCAPE.**—A dark cloud; evening. The figures appear to be by another hand; they are too carefully drawn for Ruisdael. A very fine picture.

Signed on the left at foot.

In the Herzog collection, Vienna.

1007*a*. **A Winter Landscape.**

Sale.—Johan van Marselis, April 25, 1703 (Hoet i. 70), No. 30 (30 florins, with the "Waterfall," 300).

1007*b*. **A Winter Landscape.**—Figures by Lingelbach.

A small picture.

Sale.—Anthony Deutz, Amsterdam, March 7, 1731 (Hoet, i. 362), No. 26 (38 florins).

1007*c*. **A Natural Winter Landscape.**

A small picture.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 583), No. 145 (30 florins 10).

1007*d*. **A Winter Landscape.**—On a peat moss.

Sale.—N. C. Hasselaar, Amsterdam, April 26, 1742 (Hoet, ii. 52), No. 41 (36 florins).

1007*e*. **A Winter Landscape.**—Very careful.

14 inches by 17 inches.

Sale.—The Hague, April 8, 1744 (Terw. 41), No. 34 (16 florins).

1007*f*. **A Capital Winter Landscape.**—Numerous figures.

Sale.—D. N. A. Z., The Hague, November 24, 1744, No. 77 (19 florins 10).

1007*g*. **A Winter Landscape.**

Sale.—Amsterdam, June 27, 1752, No. 70.

1007*h*. **A Winter Landscape.**—A little cabinet piece.
12½ inches by 17 inches.

Sale.—Jeronimus Tonneman, Amsterdam, October 21, 1754 (Terw. 99), No. 33 (70 florins).

1007*i* and *j*. **Two Snowy Landscapes.**—[Pendants.]
15 inches by 12½ inches.

Sale.—J. Clockener and others, Amsterdam, January 15, 1759, Nos. 20 and 21.

1007*k*. **A Winter Landscape.**
10 inches by 12 inches.

Sale.—Amsterdam, March 20, 1764, No. 32 (25 florins, Jan Carrée).

1008. **A Snowy Winter Landscape.**—Figures on the ice.
Canvas, 14 inches by 12 inches.

Sale.—Amsterdam, May 23, 1764, No. 60 (40 florins 10, De Winter).

1008*a*. **A Winter Landscape.**—Good and natural. A small work.
Canvas, 20½ inches by 25 inches.

Sale.—Amsterdam, June 5, 1765 (Terw. 456), No. 35—but No. 43 of the original catalogue—(249 florins 15, Yver).

1008*b*. **A Winter Landscape.**—Figures.
17 inches by 22 inches.

Sale.—Amsterdam, June 5, 1765 (Terw. 462), No. 107 (10 florins 10).

1008*c*. **A Snowy Landscape.**—A view of the Vijgendamm along the water in Amsterdam. Various figures in front.
Panel, 9½ inches by 11½ inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 519), No. 50 (25 florins, De Winter).

1008*d*. **A Winter Landscape.**—On the right a broad hilly road leads to cottages. Several good figures. In the distance ships; on the horizon a village.
Canvas, 14 inches by 12½ inches.

Sale.—Amsterdam, June 4, 1766, No. 8.

1008*e*. **A Winter Landscape.**—Various figures.
Canvas, 14 inches by 12½ inches.

Sale.—Amsterdam, July 26, 1775, No. 274 (29 florins, Schonk).

1008*f*. **A Winter Landscape.**

Sale.—J. Enschedé, Haarlem, April 16, 1776, No. 7.

1008*g*. **A Winter Landscape.**—Cottages with figures. Natural and masterly.

Canvas, 14 inches by 32 inches.

Sale.—Lambert ten Kate, Amsterdam, May 29, 1776, No. 108 (20 florins, J. Yver).

1009. **A Winter Landscape.**—Trees; a wooden bridge over a frozen stream. Well painted.

Canvas on panel, 14 inches by 17 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 190* (121 florins, Ploos).

1009*a*. **A Winter Landscape.**—Golf-players and other figures. A house on piles in the snow. Very fine and carefully handled. [Pendant to 1009*b*.]

Canvas, 14½ inches by 12½ inches.

Sales.—Amsterdam, April 22, 1771, No. 50 (47 florins, Ketelaar).
Huybert Ketelaar, Amsterdam, June 19, 1776, No. 193 (101 florins, with pendant, Fouquet).

1009*b*. **A Snowy Landscape.**—Well varied with figures and cottages. Finely painted. [Pendant to 1009*a*.]

Canvas, 14 inches by 12 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 194 (101 florins, with pendant, Fouquet).

1009*c*. **A Winter Landscape.**—Figures and boats on a frozen stream.

Canvas, 14½ inches by 12½ inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 195 (99 florins, Ploos).

1010. **A Winter Landscape.**—A town in the distance. In front are a ruined cottage and two tree-trunks. All is bare and snow-covered. Skaters.

Canvas, 17½ inches by 25 inches.

Sale.—T. Hellinx, Leyden, April 6, 1778, No. 30 (130 florins, De Maree).

1010*a*. **A Winter Landscape.**—Cottages near a little frozen stream. Figures on the ice. Natural and well painted.

Canvas on panel, 14 inches by 12½ inches.

Sale.—J. Christiaanze, Amsterdam, November 17, 1779, No. 104 (21 florins, Wubbels).

1010*b*. **A Winter Landscape.**—Cottages with snow-covered roofs.

Canvas, 14 inches by 12½ inches.

Sale.—J. van der Velden, Amsterdam, December 30, 1781, No. 60 (31 florins, Spaan).

1010*c*. **A Winter Landscape.**—Snow. Little figures on the ice. Well and carefully handled.

Canvas, 14 inches by 12 inches.

Sale.—Amsterdam, July 17, 1782, No. 99.

1011. **A Winter Landscape.** Sm. 54.—A frozen canal, with houses and trees on the banks. In front are three figures. In the distance are houses and the masts of a vessel, with other figures on the canal.

Panel, 10 inches by 12 inches.

Sale.—Chevalier Collet, Paris, May 14, 1787 (370 francs).

1011*a*. **A Snowy Landscape.**—In front is a frozen stream with figures. On the bank are houses and trees. In the centre stands a house. In the distance is the Amsterdam Town Hall. Artistic and carefully painted.

Canvas, 13 inches by 16½ inches.

Sales.—J. Tak, Soeterwoude, September 5, 1781, No. 57 (55 florins, Delfos).
J. van Bergen van der Grijp, and others, Soeterwoude, June 25, 1784, No. 42 (58 florins, Delfos).
Leyden, August 26, 1788, No. 126 (48 florins, Delfos).

1012. **A Winter Landscape.** Sm. 65.—Cottages and wind-mills covered with snow. In the right distance is a village. [Pendant to 825.]

Canvas, 15 inches by 18 inches.

Sale.—Marin, Paris, March 22, 1790 (1561 francs, with pendant).

1012*a*. **A Snowy Winter Landscape.**—Cottages, water-mills, and other accessories.

Panel, 12 inches by 16½ inches.

Sale.—J. Wubbels, Amsterdam, July 16, 1792, No. 281 (5 florins, Spruijt).

1012*b*. **A Winter Landscape.**—Trees. To the right is a cottage; in front of it are peasants playing golf or hockey and skating. On a road to the left walks a man carrying a basket. In the distance are other figures. Artistic and natural in style.

Panel, 12 inches by 17 inches.

Sales.—Amsterdam, July 26, 1775, No. 271 (50 florins, Schouman).
Aart Schouman, The Hague, October 17, 1792, No. 126 (41 florins, Fouquet).

1012*c*. **A Snowy Winter Landscape.**—Cottages and trees. Beyond an uphill road is a frozen stream with figures engaged in sports.

Canvas on panel, 12 inches by 18 inches.

Sale.—Amsterdam, August 14, 1793, No. 109 (100 florins).

1013. **View outside Amsterdam in Winter.**—The neighbourhood of the Snoekjes bridge along the Oude Schans. Skaters, children and men with sledges on the ice. Good and natural in style.

Canvas, 24 inches by 34 inches.

Sales.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 188 (206 florins, Fouquet).

J. Danser Nijman, Amsterdam, August 16, 1797, No. 226 (212 florins).

1013*a*. **A Village in Winter.**—Peasants.
Canvas, 14½ inches by 12½ inches.

Sale.—Amsterdam, August 21, 1799, No. 111 (236 florins, Labouchère).

1014. **A Winter Landscape.** Sm. 81.—Frosty. Admirably painted. [Pendant to 1015.]

Sale.—Bryan, London, May 17, 1798, No. 22 (£63); noted by Buchanan (i. 282).

1015. **A Winter Landscape.** Sm. 82.—Similar to 1015, of which it was the pendant, and equally excellent.

Sale.—Bryan, London, May 17, 1798, No. 23 (£45 : 3s.); noted by Buchanan (i. 282).

1015*a*. **A Winter Landscape.**—Trees and cottages.
Canvas, 14 inches by 12 inches.

Sale.—H. G. Oosterdijk and H. van der Heuvel, Amsterdam, October 18, 1800, No. 73 (62 florins, W. Reyers).

1015*b*. **A Snowy Landscape.**—High trees. Skaters on a frozen canal. Natural and masterly in style.
Canvas on panel, 12 inches by 17 inches.

Sale.—H. ten Kate, Amsterdam, June 10, 1801, No. 141 (151 florins, Stevens).

1016. **A Spacious Winter Landscape.**—At the side of a road are felled trees, cottages, and peasants gathering wood.
Canvas, 14½ inches by 12½ inches.

Sale.—Amsterdam, September 29, 1802, No. 48 (530 florins, Th. Spaan).

1017. **A Snowy Landscape.**—At the side is a water-mill. In the distance is a village. Fine accessories. Masterly in handling.
Canvas, 21 inches by 26 inches.

Sale.—Engelberts and Tersteeg, June 13, 1808, No. 129 (285 florins, Du Pré).

1017*a*. **A Snowy Winter Landscape.**—Cottages and high trees. Peasants walking and resting. Good and carefully painted.
Canvas, 15 inches by 12 inches.

Sale.—Amsterdam, April 17, 1809, No. 80 (42 florins).

1017*b*. **A Winter Landscape.**—Houses, trees, and figures.
Panel.

Sale.—Amsterdam, October 11, 1810, No. 167 (10 florins, Van Leen).

1018. **A Winter Landscape.**—A view of a town and part of the broad moat which is frozen and partly covered with snow. Numerous figures. A woman in the foreground has fallen sideways on the ice; near

her are her pail and a shoe. Farther away towards the town, a boy has fallen on his back. In the midst of the frozen water are houses. In the distance are a bridge and the houses of the town.

Canvas, about 12 inches by 15 inches.

Sale.—A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 88 (80 florins, Ooms).

1019. **A Winter Landscape.**—On the bank of a frozen river are cottages, huts, and so forth. Figures on the ice. A fine dark sky.

Canvas, 15½ inches by 18½ inches.

Sale.—Rotterdam, August 3, 1811, No. 38 (350 florins, Gleym, bought in).

1019*a*. **A Winter Landscape.**

Sale.—The Hague, June 8, 1820, No. 59.

1020. **A Winter Landscape.** Sm. 100.—Severe frost and snow. On the right are cottages on the bank of a frozen canal, with boats and figures on the ice. In front is a brick bridge surrounded by piles, beyond which are two wind-mills and a cottage. To the left are two persons, one of whom seems to give an order to the other. Fine cloudy sky.

Canvas, 20½ inches by 32 inches.

The description agrees pretty closely with that of No. 1005, but the dimensions are different.

Sales.—Van Leyden, Paris, September 10, 1804, No. 78 (1450 francs, Paillet).

Dubreuil Le Noir, Paris, February 26, 1821 (2060 francs); noted by Ch. Blanc, ii. 342.

1021. **A Snowy Landscape.** Sm. 211.—A canal with villages on its banks. Figures sliding and skating.

Canvas, 25½ inches by 34½ inches.

Sale.—Lapeyrière, Paris, April 19, 1825 (1210 francs).

1022. **A Snowy Landscape.**—A view of the unfinished building of the Muiderpoort, which was erected at the third extension of the walls of Amsterdam, about 1660-61. On the wall are a mill and some houses. Sunlight on the snow.

Canvas, 14½ inches by 20 inches.

Sales.—A. Meynts, Amsterdam, July 15, 1823, No. 111 (124 florins, Van den Berg).

The widow of Joh. Ph. de Monté, Rotterdam, July 4, 1825, No. 121 (290 florins, Van den Berg).

1023. **A Winter Landscape.**—Along a frozen canal are cottages covered with snow. Various figures on the ice. In the distance is a village church tower. Very natural in tone, and broad and masterly in style.

Canvas, 26 inches by 39½ inches.

Sales.—Amsterdam, July 19, 1826, No. 40 (400 florins, De Vries).

Rotterdam, April 26, 1830, No. 59 (101 florins, Van den Berg).

1024. **A Winter Landscape.** Sm. 119.—Along the front is a canal, beyond which is a cottage, with a wind-mill beyond. In the distance is a country-house. On the right hand a peasant descends from a platform placed against some brick arches. Another man with a dog is in the centre; a third man is on the right. "Carefully finished" (Sm.). [Pendant to 1025.]

Canvas, 15½ inches by 16½ inches.

Sales.—Sabatier, Paris, March 20, 1809 (1800 francs).
John Maitland, London, July 30, 1831 (£51 : 9s.).

1025. **A Winter Landscape.** Sm. 120.—Four men and a dog are on a frozen canal in front. On the further bank are bushes, beyond which are a barn, a cottage, and a wind-mill, with another wind-mill in the distance. "Carefully finished" (Sm.). [Pendant to 1024.]

Canvas, 15½ inches by 16½ inches.

Sales.—Sabatier, Paris, March 20, 1809 (1001 francs).
John Maitland, London, July 30, 1831 (£47 : 5s.).

1025*a*. **A Winter Landscape.**—With good accessories.

Canvas, 13 inches by 16 inches.

Sale.—W. J. Schellink, and others, Rotterdam, April 24, 1834, No. 57 (149 florins, Hulswit).

1026. **A Winter Landscape.** Sm. 205.—A small clump of trees rises from a bank in the centre. In the left distance are buildings and a round tower.

Panel, 9 inches by 11 inches.

In the collection of J. R. West, Alcote, 1835 (Sm.).

1026*a*. **A Snowy Landscape.**—Dark cloudy sky. Strongly painted in a natural tone.

Canvas, 24½ inches by 32½ inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 291.

1027. **A Winter Landscape.** Sm. 92, and Suppl. 110.—On the bank of a frozen canal is a village, with warehouses on the water-front. A boat lies in the snow. Figures are walking or skating on the ice. Boys are snowballing; one of them has fallen. Dark sky. An "excellent picture" (Sm.).

Canvas, 25 inches by 37 inches.

Sales.—Jan Gildemeester, Amsterdam, June 11, 1800, No. 191 (825 florins, Labouchère).
Sir Simon Clarke, Bart., and G. Hibbert, London, May 14, 1802 (£73 : 10s.).
Sir Simon Clarke, Bart., London, May 8, 1840 (£210).

1027*a*. **A Winter Landscape.**—Figures.

Canvas, 20 inches by 26 inches.

Sale.—Brussels, September 27, 1842, No. 14.

1028. **A Winter Landscape.** Sm. Suppl. 68.—Snow. A cottage and trees. [Pendant to 843.]

Panel, 15 inches by 13 inches.

In the collection of Mlle. Hoofman, Haarlem, 1842 (Sm.).

1028*a*. **A Winter Landscape.**—Snow.
Canvas, 14 inches by 12½ inches.

Sale.—Paris, March 23, 1844, No. 18.

1028*b*. **A Winter Landscape.**—A tower and a cottage near a frozen stream.
Panel, 19½ inches by 28 inches.

Sale.—Rotterdam, December 11, 1851, No. 120.

1028*c*. **A Winter Landscape.**—Wind-mills. Sunlit houses in the distance. A light and delicate picture.

In the collection of Wynn Ellis, London, 1854 (Waagen, ii. 297); but not among the pictures selected for the National Gallery in 1876.

1028*d*. **A Winter Landscape.**—Warm sunlight. A delicate little picture.

In the collection of Edmund Phipps, London, 1854 (Waagen, ii. 228).

1028*e*. **A Winter Landscape.**—Genuine, but rather too dark.
A small work.

In the collection of Lord Ward, London, 1854 (Waagen, ii. 237), but not in the Earl of Dudley's sale, London, June 25, 1892.

1028*f*. **A Winter Landscape.**—In the centre are snow-covered houses. In the sky are large dark clouds. A peasant with his wife and son walk quickly homewards. Admirably rendered. [Possibly identical with 1029.]
Signed in full on the right at foot; canvas, 10 inches by 13 inches.

Sale.—Prince Paul Galitzin, Paris, March 10, 1875, No. 60.

1028*g*. **A Winter Landscape.**—Figures by A. van Ostade.
Canvas, 20 inches by 25½ inches.

Sale.—Vienna, October 29, 1877, No. 131.

1028*h*. **A Canal in Winter.**—Boats, frozen in, lie in a harbour formed by the winding of the bank. On a boat are two men. One is breaking the ice; the other is pumping the water out of the hold. In the distance are other boats and two figures on the ice. Through the trees are seen houses on the bank. At the door of a cottage to the right are three peasants.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 447.

1028*i*. **A Snowy Landscape.**—With peasants.
14½ inches by 16½ inches.

Sale.—Sir W. W. Knighton, London, May 21, 1885 (£84).

1029. **A Winter Landscape.**—In a snow-bound plain are three poor cottages, surrounded by an old fence and some gnarled willows. The

three white roofs stand out in effective contrast against the dark cloudy sky. [Possibly identical with 1028*f*.]

Signed in full on the right; canvas, 11 inches by 13½ inches.

Sales.—Baron de Beurnonville, Paris, May 21, 1883, No. 91 (3000 francs); noted by Paul Eudel, 1884, p. 348.
Tarral, Paris, January 27, 1887 (1980 francs); noted by Paul Eudel, 1888, p. 70.

1030. **A Winter Landscape.** Sm. Suppl. 42.—A windmill stands on a pile of old brickwork with an archway under it. A square cottage stands in the centre. In the distance is a large house under repair, with scaffolding round it. In front, peasants break the ice on a frozen river. The whole landscape is under snow. In the sky are dark snow-clouds. "Admirably painted" (Sm.).

Canvas, 18 inches by 22 inches.

In the collection of the Hon. W. P. T. Long Wellesley, Brussels, 1842 (Sm.).
Sale.—G. Rothan, Paris, May 29, 1890, No. 86 (8000 francs).

1031. **A WINTER EVENING.**—In the right foreground a woman warms herself, near a snow-covered cottage. In the distance a horseman rides towards a farm, the chimney of which is smoking. Catalogued as by Wouwerman, but unquestionably the work of Ruisdael. Even the figures are not by Wouwerman.

Signed on the left with the monogram of Ph. Wouwerman; panel, 7½ inches by 9½ inches.

Sale.—Ed. Kums, Antwerp, May 17, 1898, No. 138 (950 francs, Madame Osterrieth).

1031*a*. **A Frozen River with a Watermill.**—Figures. A distant village.

21 inches by 26 inches.

Sale.—Sir Henry Meysey Thompson, Bart., and others, London, March 16, 1901, No. 95.

1031*b*. **A Castle amid Trees in Winter.**

14 inches by 12½ inches.

Sale.—Lovett and others, London, April 27, 1907, No. 86 (£105, Wallis).

1031*c*. **A Winter Landscape.** Sm. 259.—A large thatched cottage stands to the right in a field, round which a canal runs diagonally through the landscape. On a road to the left is a man with a bundle on his back, followed by a dog. Four men skate on the canal; a fifth man stoops to fasten his skates. Other persons are in the distance. Dark cloudy sky. "A good picture" (Sm.).

Canvas, 12½ inches by 18 inches.

Sm. does not mention the name of the owner, but may possibly have intended to suggest that this picture, as well as Sm. 260 (773), belonged to Colonel Howard.

1032. **A LIMEKILN AT NIGHT.**—The kiln is burning fiercely.

Near a heap of lime in front is a man in red. A genuine picture of an unusual subject. The rushes and grass in front are characteristic.

Signed in the left centre with the monogram; panel, 15½ inches by 17½ inches.

In the collection of Earl Howe, Gopsall.

1033. **SUNSET (OR MOONRISE) IN A WOOD.**—A shepherd, seen from the back, drives his sheep down a road in the centre, which passes through a shallow pool in front. To the left, on the top of a rocky bank, is a cottage in the shadow of trees. At the roadside, to the right, is a clump of lofty trees, on the outskirts of a wood which fills the right middle distance, and stretches across the landscape to the left, with hills beyond, above which the sun is setting (or the moon is rising) in a luminous sky. The light falls on the road and the pool. In the catalogue this picture is only "ascribed to" Ruisdael.

Signed in full on the left; canvas, 35 inches by 30 inches.

In the Wallace Collection, London, 1908 catalogue, No. 247.

1033*a*. **A Village Landscape in Moonlight.**

Sale.—Johan Engelman, Haarlem, July 16, 1782, No. 68.

1033*b*. **A River Landscape in Moonlight.**—Near a village with figures walking. In the middle distance, near trees, are a church and cottages.

Canvas on panel, 23½ inches by 30½ inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 73.

1033*c*. **A Moonlit Landscape.**—A wooded landscape with a village and a still pool in moonlight. Fishermen. Very true to nature.

Canvas, 21 inches by 24 inches.

Sale.—Amsterdam, August 8, 1804, No. 161.

1033*d*. **A Moonlit Landscape.**—A view of a village with cottages, high trees, and figures by a still pool, on which the moon shines.

Canvas, 21½ inches by 24½ inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 186.

1033*e*. **A Very Fine Moonlit Landscape.**

Panel, 5½ inches by 6½ inches.

Sale.—Utrecht, April 22, 1811, No. 97.

1033*f*. **Landscape in Moonlight.**—Of good quality. Not to be identified with either 253*a* or 490, which are still in the Radnor collection.

In the collection of the Earl of Radnor, Longford Castle, 1857 (Waagen, Suppl. 355).

1034. **A View on a River in Moonlight.** Sm. Suppl. 13.—Two boats lie near the bank. Beyond are three men round a fire on the outskirts of a wood.

Described by Sm. from a print by J. J. Strudt.

1035. **LANDSCAPE AND FIGURES.**—Very dark trees fill more than the right half of the picture, and are reflected in a dark pool in front. To the left, beyond the pool, is a big tree-trunk. A woman in blue leans against it, conversing with three other persons. A little to the right of them is a boy playing with a dog. In the left middle distance are dunes with a few trees; sunlight falls on the dune to the extreme left, making it almost white. Blue sky at top, with light clouds to the left. Well preserved and very fresh.

Signed with the monogram; panel, 20½ inches by 26 inches.

In the collection of John Graham-Gilbert, bequeathed by Mrs. Graham-Gilbert to Glasgow in 1877.

In the Glasgow Art Gallery, 1908 catalogue, No. 879.

1036. **LANDSCAPE WITH A CLOUDY SKY.**—In front stands a solitary withered tree, which is very white. The full light falls on a willow and a low hedge. Small and unimportant figures.

Signed on the left at foot with the monogram, and dated 1649; panel, 9½ inches by 8 inches.

In the collection of F. X. P. Fabre, Montpellier, who gave it to the museum in 1825.

In the Montpellier Museum, 1910 catalogue, No. 753.

1037. **LANDSCAPE WITH A SLENDER FIR TREE.**—The fir stands in the left foreground, in front of a rocky bank on which a group of travellers are resting. Beyond there is a hill with leafy trees. At the foot of the fir tree flows a mountain stream, coming from a valley with steep sides overgrown with fir trees and leafy trees. The sunlight breaks through grey clouds and illumines the tree-tops.

Signed in full; canvas, 31½ inches by 26 inches.

Successively in the Winkler and Von Quandt collections.

In the Oldenburg Museum, 1890 catalogue, No. 187.

1038. **Woodland Scene.**—A landscape with a very dark clump of trees. In front lies a felled tree. Near it are figures, which have apparently been painted in by a later hand. To the left is a distant view.

Canvas, 31 inches by 38 inches.

In the collection of Sir Frederick Cook, Bart., Richmond, Surrey, No. 180.

1038*a* and *b*. **Two Hilly Landscapes.**—With trees. One by morning and the other by evening light.

Canvas, 14 inches by 16½ inches.

Sale.—N. Albrechts and others, Amsterdam, May 11, 1772, No. 83 (30 florins, Uiterlimmingen).

1038*c*. **A Burning.**

Panel, 15½ inches by 11½ inches.

Sale.—The widow of P. Ploos van Amstel and others, The Hague, May 4, 1778, No. 49 (2 florins, Berkenbos).

1038*d*. **A Northern Hill Landscape.**—With great trees. At the

side a traveller and another person climb the hill. Farther down the valley are a peasant with a dog and another peasant resting. Beyond are a hill and a cottage.

Canvas, 38 inches by 50½ inches.

Sale.—S. van der Stel, Amsterdam, September 25, 1781, No. 141 (3 florins 15, J. Brouwer).

1038*e*. **A Rocky Landscape.**—With great trees.

Panel, 15½ inches by 13 inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 74.

1038*f*. **A Wooded Landscape.**—A shepherd with his sheep comes down a hilly road. Hilly distance.

20½ inches by 26½ inches.

Sale.—Amsterdam, May 5, 1802, No. 179 (18 florins 10, Spruijt).

1039. **A Hilly Landscape.**—To the left is a cottage. In front are two children in a pool, at which a horseman waters his horse. On an uphill road is another horseman with a man on foot and a dog. On a hill at the side are sheaves of corn in strong sunlight. Figures by Ph. Wouwerman.

Canvas, 20½ inches by 23½ inches.

Sale.—D. Mansveld, Amsterdam, August 13, 1806, No. 154 (505 florins).

1039*a*. **A Hilly Landscape.**—Trees and a bird-catcher.

Sale.—(Supplementary) Amsterdam, April 14, 1813, No. 139.

1039*b*. **Landscape with an Avenue in the Centre.**—In front are peasants and cattle.

Canvas, 13 inches by 15 inches.

Sale.—J. F. de Vinck de Wesel, Antwerp, August 16, 1814, No. 71 (200 francs).

1039*c*. **A Mounted Herdsman with Cattle.**—A sandy landscape with figures seated on patches of grass. In the distance is a village with a church. Warm effect at sunset.

Panel, 7½ inches by 10½ inches—or 18 inches by 25 inches.

Sale.—Antwerp, December 16, 1817, No. 29.

1039*d*. **A Spanish Gipsy with a Red Turban.**—Other figures.

Sale.—Nieuwenhuys, London, May 10, 1833 (£640 : 10s., Gordon).

1040. **Landscape.** Sm. 271.—In front is a white clayey road, with a clump of three oaks on a bank at the side. At the end of the road a man and woman stand conversing. Beyond them is a high bushy hedge. Cold and barren distance.

Panel, 12 inches by 15 inches.

Exhibited at the British Institution, London, 1831.
In the collection of Lord George Cavendish, London, 1835 (Sm.).

1040*a*. **A Flat Landscape with Low Bushes.**—In the distance are canals with sailing-boats. In front are sandhills and small figures.

Canvas, 10 inches by 15½ inches.

Sale.—Baron de Varange, Paris, May 26, 1852, No. 43 (900 francs).

1040*b*. **A Wooded Landscape with a Country Road.**—Horsemen and persons on foot.

Canvas, 14½ inches by 15½ inches.

Sale.—L. J. Milius and others, Amsterdam, June 9, 1852, No. 169.

1040*c*. **An almost Flat Landscape.**—Many cows and sheep by A. van de Velde. [Probably this is not to be identified with either 791 or 938.]

In the collection of Earl Brownlow, London, 1854 (Waagen, ii. 316).

1040*d*. **Landscape with Mounted Huntsmen.**

Canvas, about 51½ inches by 38½ inches.

In the Von Savigny collection, Berlin, 1856 (Parthey, ii. 456).

1040*e*. **Landscape.**—To the left is a hill with trees, a narrow strip of which extends to the right. In the centre a man with a dog comes down a defile. On the hill are two peasants conversing.

Sale.—Héris, Paris, April 19, 1856, No. 45 (200 francs).

1040*f*. **Cavaliers halting.**

Exhibited at Manchester, 1857, No. 742.
Then in the collection of Dr. Barton.

1040*g*. **Rising Ground with Oaks.**—In front of the trees a group of figures with cattle.

Exhibited at Manchester, 1857, No. 990.
Then in the collection of E. Phipps, London.

1041. **Landscape.**—In the middle distance is a dense mass of trees. Through a narrow vista is seen, in the right distance, the sea with two fishing-boats. To the left, on the slope of a hill, are cottages and a wall. On a road beside the wall is a waggon with two horses; beyond are cows and sheep. Figures by A. van de Velde.

Canvas, 18 inches by 24½ inches.

Sale.—A. Oudry, Paris, April 17, 1869, No. 65.

1042. **The Way out of a Wood.**—Oaks and beeches; mossy trunks on the ground. In the middle distance a shepherd with sheep. Through a vista is the sea.

Panel, 27½ inches by 39 inches.

In the Piérard collection, Valenciennes.
In the Festetits collection.
Sale.—F. J. Gsell, Vienna, March 14, 1872, No. 97.

1042*a*. **Landscape with a Sportsman.**—In front a sportsman sits

on an oak-stump. A companion comes along a winding path towards him. In the distance are two figures, partly hidden from view.

Panel, 34 inches by 24½ inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 235.

1042*b*. **Travellers halting at an Inn.**

Sale.—Sir E. M. Elton, London, 1885 (£94 : 10s., Lesser).

1042*c*. **An Approaching Storm.**—In the centre a road winds round a grassy hill. In the middle distance trees stand out against the cloudy sky, which betokens the approach of a storm.

Sale.—Baron de Longuève of Vaugereau, Paris, April 25, 1887 (2500 francs); noted by Paul Eudel, 1888, p. 186.

1042*d*. **Landscape with a Hunt.**—On the left a lady falls from her horse. In front horsemen and dogs follow the chase.

Canvas, 26½ inches by 33 inches.

Sale.—Balthasar Schmidt, Berlin, June 20, 1891, No. 27.

1043. **Landscape.**—Through the wooded foreground flows a river towards the sea, which is visible in the distance. Villages, herds, figures.

Canvas, 27 inches by 35 inches.

Sale.—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 64.

1044. **A NORTHERN LANDSCAPE WITH HILLS.**—In the distance is a church in fine sunlight.

In the collection of the Earl of Wemyss, Gosford House.

1045. **LANDSCAPE WITH A CLUMP OF TALL TREES.**—In front of a hill.

Signed in full on the right; canvas, 27 inches by 21½ inches.

In the collection of J. Amsinck, Hamburg, bequeathed to the Kunsthalle in 1879.

In the Hamburg Kunsthalle, 1887 catalogue, No. 158.

1045*a*. **LANDSCAPE.**—To right and left are tall trees. In the centre is a vista with smaller trees beyond. In front is an elder-bush. The picture wants cleaning.

Panel, 11 inches by 13 inches.

In the collection at the Hofje van Aarden, Leerdam.

1046. **A ROAD ON THE SLOPE OF A HILL.**—In the distance are wind-mills. Cloudy sky. A clear effect of light. Painted about 1655.

In the collection of Adolph Thiem, San Remo.

1047. **LANDSCAPE.**—An early work; strong contrast of light and shade.

Panel, 23½ inches by 26½ inches.

In the Turin Museum, 1899 catalogue, No. 444.

1048. **Landscape.**—Small figures and a small horse.

Sale.—Amsterdam, April 15, 1699 (Hoet, i. 45), No. 9 (40 florins).

1048*a*. **Landscape with Sheep.**—Figures by A. van de Velde.

Sale.—Dordrecht, May 2, 1708 (Hoet, i. 120), No. 11 (23 florins).

1048*b*. **Landscape.**—Figures by Lingelbach.

Sale.—Amsterdam, October 6, 1723 (Hoet, i. 297), No. 12 (16 florins).

1048*c*. **Landscape.**—Figures by Hondecoeter and Huchtenburgh.

Sale.—Amsterdam, October 6, 1723 (Hoet, i. 297), No. 16 (70 florins, with No. 15).

1048*d*. **Landscape.**—Figures by Ph. Wouwerman.

Sale.—Amsterdam, June 4, 1727 (Hoet, i. 317), No. 24 (17 florins).

1048*e*. **Landscape with Figures.**—Figures by Bredael. 27 inches by 30 inches.

Sale.—Richard Pickfatt, Rotterdam, April 12, 1736 (Hoet, i. 469), No. 55 (31 florins).

1048*f*. **Landscape with Figures.**—Figures by Bredael. 25 inches by 29 inches.

Sale.—Richard Pickfatt, Rotterdam, April 12, 1736 (Hoet, i. 469), No. 56 (34 florins).

1048*g* and *h*. **Two Landscapes.**—Figures and animals by A. van de Velde.

Sale.—Amsterdam, April 18, 1739 (Hoet, i. 584), No. 162 (50 florins).

1048*i*. **Landscape with Figures and Cattle.**—Figures by Lingelbach.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 604), No. 85 (10 florins).

1048*j*. **A Flock of Sheep in a Landscape.**—Morning. Sheep by Ph. Wouwerman.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 604), No. 87 (23 florins).

1048*k* and *l*. **Two Landscapes.**—Figures by Ph. Wouwerman.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 604), No. 86 (54 florins 10), and No. 89 (1 florin 15).

1049. **Landscape.**—Figures by W. Schellinx.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 604), No. 90 (25 florins).

1049*a* and *b*. **Two Landscapes.**—Figures by Bredael.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 604), No. 93 (16 florins), and No. 94 (13 florins 15).

1049*c*, *d*, and *e*. **Three Fine Landscapes with Figures and Cattle.**

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 604), No. 98 (2 florins 5), No. 99 (6 florins), and No. 100 (2 florins).

1049*f*. **A Fine Landscape.**—Figures by Lingelbach.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 607), No. 142 (21 florins).

1049*g*. **An Italian Landscape.**

Sale.—M. van Hoeken and Th. Hartsoeker, The Hague, May 1, 1742, No. 402—not mentioned by Hoet.

1049*h*. **A Fine Landscape.**—Figures by Lingelbach.

Sale.—Amsterdam, October 10, 1742 (Hoet, ii. 71), No. 82 (24 florins).

1049*i*. **Landscape with Figures and Cottages.**

Sale.—Amsterdam, September 25, 1743 (Hoet, ii. 126), No. 49 (16 florins).

1050. **A Fine Landscape.**—Figures by A. van de Velde.
34 inches by 41 inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 165), No. 107—but No. 108 of the original catalogue—(20 florins, Julianus).

1050*a*. **Landscape with Animals.**
18 inches by 25½ inches.

Sale.—Amsterdam, May 14, 1749, No. 28 (40 florins).

1050*b*. **Landscape.**—Figures at work near a fire.
16 inches by 13 inches.

In the collection of Hendrik Verschuuring, The Hague, 1752 (Hoet, ii. 478).

1050*c*. **Landscape.**—Figures by N. Berchem.

Sales.—Lambert Witsen, Amsterdam, May 25, 1746 (Hoet, ii. 191), No. 83 (151 florins).
(Possibly) D. Dalens, Amsterdam, April 25, 1753, No. 73 (23 florins, Zandhaven).

1050*d*. **A Neat Landscape.**—Figures by Ph. Wouwerman.

Sale.—The Hague, July 18, 1753 (Terw. 79), No. 16 (46 florins 15).

1050*e*. **Landscape with Figures.**
17½ inches by 26½ inches.

Sale.—G. Vogel, Rotterdam, July 3, 1755, No. 71.

1050*f*. **Landscape.**—Figures by Saftleven and Van der Hagen.
16½ inches by 25 inches.

Sale.—G. Vogel, Rotterdam, July 3, 1755, No. 72.

1050*g* and *h*. **Two Landscapes with Cattle.**

Sale.—Amsterdam, April 17, 1759, No. 111 (16 florins).

1050*i*. **A Fine Landscape.**
25½ inches by 30½ inches.

Sale.—J. de Bary, Amsterdam, November 26, 1759, No. 25 (15 florins 10, L. de Moni).

1050*j*. **A Fine Landscape.**—Many figures and animals.
13 inches by 17½ inches.

Sale.—(Supplementary) M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 20 (5 florins 5).

1050*k*. **A Good Landscape with Figures.**
11 inches by 14½ inches.

Sale.—Amsterdam, September 16, 1760, No. 71 (8 florins 5, Haazebroek).

1050*l*. **Landscape with Figures.**
A small picture.

Sale.—Dirk Kindt and others, The Hague, September 27, 1762 (Terw. 283), No. 18 (21 florins 10).

1051. **Landscape with a Fine Distant View.**
Canvas, 21½ inches by 29 inches.

Purchased by Lormier from P. H. Gelys, Antwerp, May 10, 1756 (for 105 florins).

Sale.—Willem Lormier, The Hague, July 4, 1763 (Terw. 328), No. 227 (310 florins).

1051*a*. **Landscape with a Flock of Sheep.**
31 inches by 27 inches.

Sale.—W. van Wouw and others, The Hague, May 29, 1764, No. 19 (6 florins 10).

1052. **Landscape.** Sm. 1.—With horses, other animals, and figures by A. van de Velde and Lingelbach.
Canvas, 21½ inches by 26 inches, measured inside the frame.

Sales.—N——, Leyden, June 1, 1765 (Terw. 446), No. 1—but No. 59 of the original catalogue—(122 florins, Capello).
Capello, Amsterdam, May 6, 1767 (Terw. 592), No. 62 (94 florins).

1052*a*. **Landscape with a Herd of Cows.**
Panel, 14 inches by 21½ inches.

Sale.—Van Nispen, The Hague, September 12, 1768 (Terw. 675), No. 58 —but No. 97 of the original catalogue—(12 florins, Beschey).

1052*b* and *c*. **Two Landscapes with Hills and Trees.**—The sun shines very naturally. Good figures. [Pendants.]
Canvas, 14½ inches by 16 inches.

Sale.—Amsterdam, June 13, 1770, Nos. 85 and 86 (28 florins, the pair).

1052*d*. **Landscape with Figures.**
Panel, 17½ inches by 13½ inches.

Sale.—A. B——, Leyden, October 30, 1770, No. 137 (11 florins).

1052*e*. **Landscape with Figures.**
22 inches by 25 inches.

Sale.—Sir R. Strange, London, 1771 (£22, Lord Clive).

1052*f*. **A Fine Landscape with Trees.**
Panel, about 9 inches by 7½ inches.

Sale.—D. Schorer, Middelburg, April 15, 1771, No. 60 (£19 : 1s., D. S. Schorer).

1052*g*. **Landscape with Sheep.**
14 inches by 18 inches.

Sale.—J. B. Krauth and others, The Hague, October 7, 1771, No. 34 (42 florins, Schuller).

1052*h* and *i*. **Two Landscapes with Sheep.**
11 inches by 14 inches.

Sale.—J. B. Krauth and others, The Hague, October 7, 1771, No. 35 (17 florins 5, Aardenburg).

1052*j*. **Landscape with Figures and Animals.**
31½ inches by 43 inches.

Sale.—J. M. Cok, Amsterdam, December 16, 1771, No. 162 (54 florins).

1053. **A Rugged Landscape with Trees.**—Many figures and animals in very natural sunlight.
Canvas, 21½ inches by 27½ inches.

Sale.—N. Albrechts and others, Amsterdam, May 11, 1772, No. 32 (7 florins).

1053*a*. **Landscape with Figures.**

Sale.—Madame M. J. Cosson and others, Leyden, October 21, 1772, No. 61 (5 florins 10).

1053*b*. **A Hilly Landscape.**—Figures, a church, houses, and water in front.
Canvas, 17 inches by 17 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 191.

1053*c*. **A Hilly Landscape.**—Trees with dense foliage.
Canvas, 25½ inches by 29½ inches.

Sale.—Amsterdam, August 7, 1776, No. 126 (12 florins 10).

1053*d*. **A Fine Landscape with Cows.**—Other accessories.
Panel, 17 inches by 29½ inches.

Sale.—P. Bout, The Hague, April 20, 1779, No. 83.

1053*e*. **Landscape with Figures and Animals.**—A very fine picture.
22 inches by 29½ inches.

Sale.—Antwerp, July 5, 1784, No. 80 (41 florins, Peeters).

1053*f*. **A Herdsman with Cows and Sheep.**—In the foreground of a landscape.

24 inches by 33½ inches.

Sale.—Antwerp, July 5, 1784, No. 108 (101 florins, Peeters).

1053*g*. **Landscape with Figures and Horses.**

27 inches by 36½ inches.

In the collection of Lord Harrington.

Sale.—Desenfans, London, 1786 (£59 : 17s.).

1053*h*. **Landscape with Travellers resting.**—Great trees.

Panel, 23½ inches by 22 inches.

Sale.—M. van den Berg, Rotterdam, June 19, 1786, No. 11 (4 florins, Heemskerk).

1053*i*. **Landscape with Trees and Cattle.**

Panel, 17 inches by 23 inches.

Sale.—J. F. Beschey, Antwerp, August 21, 1786, No. 48 (73 florins, Giraud).

1053*j*. **A Spacious Landscape with Figures.**

Panel, 8½ inches by 11½ inches.

Sale.—J. F. Beschey, Antwerp, August 21, 1786, No. 50 (34 florins, Huybrechts).

1053*k*. **Landscape with Figures.**—Sky covered with rain- and storm-clouds.

Canvas, 14 inches by 19 inches.

Sale.—J. F. Beschey, Antwerp, August 21, 1786, No. 78 (74 florins, Giraud).

1053*l*. **Landscape with Trees.**—Clear sky ; good figures.

Panel, 16 inches by 25 inches.

Sale.—F. A. E. Bruynincx, Antwerp, August 1, 1791, No. 73.

1053*m*. **A Hilly Landscape.**—High trees to the left. Two figures on an uphill road.

Canvas, 19½ inches by 24½ inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 255.

1054. **A Beautiful Landscape.** Sm. 72.—Cattle and figures by A. van de Velde.

Sale.—J. A. Gresse, London, 1794 (£42).

1054*a*. **Landscape with Figures.**

54 inches by 40 inches—or 21½ inches by 16 inches.

Sale.—E. Noble, London, 1794.

1054*b*. **Landscape: Morning.**—The centre is especially good.

In the Grand-Pré collection.

Sale.—John Trumbull, London, February 17, 1797, No. 18 (£31 : 10s., Earl Temple); noted by Buchanan (i. 261).

1054*c*. **Landscape with Great Trees.**—A man rests beside a tree-trunk in front.
Panel, 24½ inches by 22½ inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 227 (36 florins).

1054*d*. **Landscape with a Town.**—Figures and cattle.
Panel, 24 inches by 34 inches.

Sale.—Amsterdam, May 20, 1799, No. 129 (22 florins, Van der Vinne).

1054*e*. **A Hilly Wooded Landscape.**—Figures.
Panel, 17½ inches by 13 inches.

Sale.—J. Cats and S. Goblé, Amsterdam, April 16, 1800, No. 60 (33 florins, Coclers).

1054*f*. **Landscape with Figures.**

Sale.—Heathcote, London, 1805 (£215 : 5s., Drake).

1055. **Landscape with Figures.** Sm. 104.

Sale.—Richard Hulse, London, 1806 (£85 : 1s.).

1056. **Landscape with Figures.** Sm. 108.

Sale.—Mrs. Gordon, London, April 1808 (£56 : 14s.).

1057. **Landscape with Figures and Cattle.** Sm. 144.

Sale.—John Parke, London, 1812 (£186 : 18s.).

1057*a*. **Landscape in Gelderland.**—A shepherd with his flock. High trees. A woman resting in front. Sunny.
10 inches by 11½ inches.

Sales.—Amsterdam, May 24, 1815, No. 98 (17 florins, Lammers).
Amsterdam, August 6, 1816, No. 67*.

1057*b*. **A Norwegian Hill Landscape.**—Houses and several figures.
Canvas, 29 inches by 36 inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 121 (43 florins, De Lelie).

1057*c*. **A Hilly Landscape.**
About 9 inches by 11 inches.

Sale.—Hoorn, July 8, 1817, No. 141 (6 florins).

1057*d*. **A Wooded Landscape.**—In the centre a road with figures.
Panel, about 14 inches by 12½ inches.

Sale.—Breda, August 23, 1817, No. 31.

1057*e*. **Landscape with Great Trees.**

Sale.—The Hague, June 8, 1820, No. 65.

1057*f*. **Landscape with a Cloudy Sky.**

Sale.—J. Webb, London, 1821 (£152 : 5s., Peile).

1057*g*. **Landscape with Figures.**

Sale.—The brothers Mallinus, Louvain, September 9, 1824, No. 122.

1057*h*. **Landscape with Firs and other Trees.**

Sale.—Amsterdam, January 25, 1825, No. 105 (25 florins, Esser).

1057*i*. **Sunset.**—Oaks; figures by A. van Ostade.

In the collection of C. Walmoden, Hanover.
Sale.—Marquis de Belleville, London, June 13, 1825 (£132 : 16s., Brown).

1057*j*. **A Pleasant Landscape.**—With many good figures.
Panel, 21½ inches by 26½ inches.

Sale.—(Supplementary) the widow of Joh. Ph. de Monté, Rotterdam, July 4, 1825, No. 216 (126 florins, Lammé).

1058. **Landscape with a View of Flat Country.**—A church in the middle distance.
Canvas, about 15 inches by 14½ inches.

Sale.—Maximilian I., King of Bavaria, Munich, December 5, 1826, No. 3 (400 florins; Schatting, who resold it for 700 florins).

1058*a*. **A Bright Landscape with Great Trees.**—A town in the distance.
Panel, 20 inches by 17½ inches.

Sale.—Rotterdam, June 9, 1828, No. 7.

1058*b*. **Landscape with a Man and a Boy on a Path.**
Panel, 18 inches by 14 inches.

In the Hollandt collection, Brunswick, 1843 (Parthey, ii. 461).

1058*c*. **The Neighbourhood of The Hague.**—Natural tone and good figures.
Panel, 26 inches by 32 inches.

Sale.—M. de Jongh, widow of P. J. van Oosthuyse van Rijsenburg, The Hague, October 18, 1847, No. 297.

1059. **Landscape at Sunrise.**—A man drives a flock of sheep through a stream which flows across a road. On a hill at one side is a house; on the other side is a clump of majestic oaks at the entrance to a wood.

Sale.—Duke of Buckingham, Stowe, August 15, 1848, p. 192, No. 413 (£72 : 9s., J. E. Fordham).

1059*a*. **Landscape with Wild Rock Scenery.**
A large picture.

In the Montcalm collection.
Sale.—Henry Arteria, London, April 23, 1850, No. 62 (£141 : 15s.).

1059*b*. **A Peasant driving a Flock of Sheep in a Landscape.**

Sale.—Henry Arteria, London, April 23, 1850, No. 79 (£94 : 10s.).

1059*c*. **Landscape.**—Houses and figures in the distance. A sketch. Canvas.

Sale.—Brussels, September 14, 1855, No. 24.

1059*d*. **A Heath with Oaks and Willows.**—A rainy sky.

In the Bartels collection, 1856 (Parthey, ii. 459).

1059*e* and *f*. **Two Landscapes with Beeches and Oaks.**

In the Bartels collection, 1856 (Parthey, ii. 460).

1059*g*. **A Hilly Landscape at Sunset.**
Signed in full.

Sale.—Amsterdam, August 20, 1856, No. 233.

1059*h*. **An Autumn Landscape.**

In the Motz collection, Bremen, 1858 (Parthey, ii. 459).

1059*i*. **Landscape with an Avenue of High Trees.**
A large picture.

In the collection at the Georgengarten, Dessau, 1859 (Parthey, ii. 458).

1059*j*. **Landscape.**
A large picture.

In the collection at the Georgengarten, Dessau, 1859 (Parthey, ii. 458).

1059*k*. **Landscape with Oaks and a Road paved with Logs.**
Dated 1660.

In the Palace, Dessau, 1859 (Parthey, ii. 461).

1060. **Landscape with a Fine Tree.**—The tree rises above the bushes; in its shade are several figures.
Signed in full; canvas, about 33½ inches by 45 inches.

Engraved in the Calcographisches Institut, Dessau, under the direction of J. T. Prestel.

Sale.—Count von Brabeck and Count Andreas von Stolberg, of Söder, Hanover, October 31, 1859, No. 231.

1060*a*. **Landscape with Mounted Huntsmen.**
Canvas, about 48 inches by 36 inches.

Sale.—Count von Brabeck and Count Andreas von Stolberg, of Söder, Hanover, October 31, 1859, No. 232.

1060*b*. **Landscape with a Shattered Oak.**—Two figures with a dog; ascribed to A. van de Velde.
Signed in full, and dated 1651.

In the Ritterich collection, Leipzig, 1860 (Parthey, ii. 461).

1060*c*. **A Hilly Landscape.**—Pleasant in tone.
Panel, 11½ inches by 11½ inches.

Sale.—Amsterdam, March 5, 1861, No. 408 (Roos).

1060*d*. **A Hilly Landscape.**
Signed; panel, 11½ inches by 11 inches.

Sale.—Amsterdam, June 11, 1861, No. 200 (4 florins 50, Roos).

1060*e*. **Landscape: Daylight.**—Figures by Berchem.
Signed in full; panel, 9½ inches by 16 inches.

In the Von Krane-Matena collection, Darmstadt, 1862 (Parthey, ii. 460).

1060*f*. **Landscape with a Dull Rainy Sky.**—An oak on a hill in front.
Signed with the monogram; canvas, 25½ inches by 22½ inches.

In the Von Krane-Matena collection, Darmstadt, 1862 (Parthey, ii. 460).

1060*g*. **Landscape with Figures.**—The figures are by A. van de Velde.

In the Von Landauer collection, Stuttgart, 1862 (Parthey, ii. 460).

1060*h*. **Landscape with a Winding Road.**—A man, a boy, and a dog.
20½ inches by 16½ inches.

Sale.—W. Delafield, London, April 29, 1870 (£84, Holloway).

1061. **Landscape in Gelderland.**—In front are a church and a castle. Near a stream to the right are felled trees. The middle distance and a wooded hill beyond are in sunlight.
Signed; 29 inches by 36 inches.

Sale.—J. Gillott, London, April 19, 1872, No. 353 (£315, C. J. Nieuwenhuys—but Jones, according to *Art Sales*).

1061*a*. **A Hilly Landscape with Huntsmen.**
12 inches by 16 inches.

Sale.—Rev. J. Lucy, London, May 1, 1875 (£157 : 10s., Noseda).

1061*b*. **Landscape with Cattle.**—The figures, according to the catalogue, are by W. van de Velde—doubtless a mistake for A. van de Velde.
Signed with the monogram; 17½ inches by 15½ inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1876, No. 208. Then in the collection of the Duke of Sutherland, London.

1061*c*. **Landscape with an Avenue of Trees.**
22 inches by 28 inches.

Sale.—A. Levy, London, June 16, 1876 (£388 : 10s.).

1061*d*. **A Fine Landscape.**—Figures by A. van de Velde.

Sale.—Ant. Sils, Antwerp, March 21, 1882, No. 95.

1062. **A Hilly Landscape.**
It is uncertain whether the following entries refer to the same picture or not:

Sales.—Amsterdam, May 23, 1764, No. 299 (2 florins, Ketelaar).

H. D. G. de Marée and W. Horstink, Haarlem, May 12, 1817, No. 159.
Colonel Baillie, London, 1824 (£168, Penney).
S. Rogers, London, April 28, 1856 (£399, D. White).
H. C. Price, London, 1857 (£126, Norton).
Viardot, Paris, April 30, 1884 (10,000 francs); *see* Paul Eudel, 1885, p. 325.

1062*a*. **Landscape with Cattle.**—The cattle by A. van de Velde.

Sale.—J. Harding, London, 1885 (£189, Lesser).

1062*b*. **A Norwegian Landscape.**
40½ inches by 36 inches.

In the collection, Ilam Hall.
Sale.—Nieuwenhuys, London, 1886 (£430, Robson).

1062*c*. **A Road with Figures and Cattle.**
Panel, 15 inches by 22 inches.

Sale.—Andrews and others, London, June 8, 1898, No. 61.

1063. **A Hilly Landscape with a River.**—Peasants and animals. If memory serves, this was similar in composition to one of the Paris pictures [cf. 499, 500, 664], but has probably never been put forward as an original.

Signed with the monogram; canvas, 48 inches by 34 inches.

Sale.—London, June 22, 1901, No. 121*a*.

1063*a*. **Landscape with Figures at a Well.**
28 inches by 35 inches.

Sale.—William Moore and others, London, July 27, 1901, No. 114.

1063*b*. **A Hilly Landscape.**—A road, a cottage, a horseman, and other figures.

Panel, 30½ inches by 42½ inches.

Sale.—London, February 13, 1904, No. 18 (£38, Hensé).

1063*c*. **Landscape with Figures and Animals.**
29 inches by 35 inches.

Sale.—London, January 14, 1905, No. 43.

1063*d*. **Landscape with Two Figures near a Road.**
Panel, 10½ inches by 13 inches.

Sale.—London, February 5, 1906, No. 101.

1063*e*. **Landscape.**—A group of trees in front and a tower in the distance.

Panel, 11½ inches by 11 inches.

Sale.—Vera Koudacheff and others, London, December 1, 1906, No. 47 (£183 : 15s., G. von Mallmann).

1063*f* and *g*. **Two Hilly Landscapes.**—[Pendants.]
Canvas, 36 inches by 47 inches.

Sale.—London, July 19, 1907, No. 34.

1063*h*. **A Dutch Landscape.**
Signed on the left at foot; canvas, 31 inches by 39½ inches.

Exhibited at Lemberg, 1909, No. 14.
In the collection of Count Leon Prininski, Lemberg.

1063*i*. **Landscape.**—Well painted.
16½ inches by 21½ inches.

Sale.—The Hague, February 25, 1744, No. 6 (57 florins).

1063*j*. **Landscape.**
21½ inches by 20 inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 165), No. 108—but No. 109 of the original catalogue—(18 florins, Quinkhart).

1063*k*. **Landscape.**
26 inches by 28 inches.

Sale.—C. van Wolffen, Leyden, August 31, 1745, No. 33 (6 florins 10, Iswart—probably Ietswaart).

1064. **A Large Landscape.**

It is uncertain whether the following refer to the same picture:
Sales.—Amsterdam, April 17, 1708, No. 230.
Amsterdam, May 14, 1749, No. 121 (5 florins 10).

1064*a*. **Landscape.**
12½ inches by 16½ inches.

In the collection of Nicolaas van Breemen, The Hague, 1752 (Hoet, ii. 487).

1064*b* and *c*. **Two Landscapes.**
11 inches by 14½ inches.

Sales.—Maria Beukelaar, Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 334), No. 331 (10 florins)—but No. 106 of the original catalogue (14 florins 10).
(Probably) The Hague, September 26, 1752 (Terw. 67), No. 33 (17 florins 10).

1064*d*. **A Good Landscape.**
28 inches by 36 inches.

Sale.—C. A. de la Court, widow of J. Meerman, Leyden, October 25, 1754, No. 35 (35 florins).

1064*e*. **A Fine Landscape.**
25 inches by 31 inches.

Sale.—G. Vogel, Rotterdam, July 3, 1755, No. 69.

1064*f* and *g*. **Two Good Landscapes.**—[Pendants.]
16½ inches by 16½ inches.

Sale.—G. Vogel, Rotterdam, July 3, 1755, No. 70.

1064*h*. **A Good Landscape.**
28 inches by 24½ inches.

Sale.—Pieter Testas the younger, Amsterdam, March 29, 1757 (Terw. 181), No. 67—but No. 80 of the original catalogue—(62 florins, the painter, Frank).

1064*i*. **Landscape.**
44 inches by 41 inches.

Sale.—Amsterdam, November 22, 1757, No. 11 (56 florins).

1064*j*. **Landscape.**
42 inches by 37 inches.

Sale.—Amsterdam, November 22, 1757, No. 12 (75 florins).

1064*k*. **Landscape.**
24½ inches by 25½ inches.

Sale.—Amsterdam, November 22, 1757, No. 36 (6 florins).

1064*l*. **Landscape.**
20 inches by 27 inches.

Sale.—Amsterdam, April 12, 1759, No. 27 (8 florins 15).

1064*m*. **Landscape.**
10 inches by 14 inches.

Sale.—Amsterdam, April 17, 1759, No. 51 (25 florins 5, Van den Berg).

1064*n*. **Landscape.**
44 inches by 37 inches.

Sale.—Amsterdam, October 27, 1760, No. 19 (107 florins).

1064*o*. **Landscape.**
20 inches by 26½ inches.

Sale.—Willem van Wouw, The Hague, May 29, 1764 (Terw. 365), No. 124—but No. 106 of the original catalogue—(12 florins).

1064*p*. **Landscape.**—Very true to nature.
Canvas, 25 inches by 28½ inches.

Sale.—Amsterdam, June 5, 1765 (Terw. 456), No. 38 (57 florins 15).

1064*q*. **Landscape.**
Panel, about 26½ inches by 29½ inches.

Sale.—Jacoba Keiser, widow of N. H. Domis, Alkmar, June 2, 1766 (Terw. 540), No. 64 (13 florins).

1064*r* and *s*. **Two Very Fine Landscapes.**
Panel, 10 inches by 19 inches.

Sale.—Amsterdam, June 4, 1766, No. 9.

1064*t*. **Landscape.**
10½ inches by 8½ inches.

Sale.—Amsterdam, April 26, 1769, No. 216.

1064*u*. **Landscape.**
28 inches by 32½ inches.

Sale.—G. van de Polder, widow of G. Cocq, and others, The Hague, October 2, 1769, No. 9 (8 florins).

1064*v*. **A Fine Landscape.**
21½ inches by 31 inches.

Sale.—J. Palthe, Leyden, March 20, 1770, No. 90 (20 florins 10, Spruijt).

1064*w*. **Landscape.**
17½ inches by 13½ inches.

Sale.—J. Palthe, Leyden, March 20, 1770, No. 147 (3 florins 5, Pieter Delfos).

1064*x*. **Landscape.**
17½ inches by 24 inches.

Sale.—J. Palthe, Leyden, March 20, 1770, No. 149 (1 florin 2, Van den Berg).

1064*y*. **Landscape.**
22½ inches by 35 inches.

Sale.—J. Palthe, Leyden, March 20, 1770, No. 173 (4 florins, Retman).

1065–1065*h*. **Nine Small Landscapes.**

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 177 (4 pictures, 4 florins 5, C. de Groot); No. 178 (2 pictures, 4 florins, C. de Groot); No. 200 (3 pictures, 10 florins, S. de Groot).

1065*i* and *j*. **Two Landscapes.**
Small and circular.

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 179 (8 florins, Van den Berg).

1065*k* and *l*. **Two Small Landscapes.**

Sale.—J. M. Cok, Amsterdam, December 16, 1771, Nos. 165 and 166 (2 florins 15).

1065*m*. **Landscape.**
Canvas, 18½ inches by 23½ inches.

Sale.—The Hague, March 25, 1772, No. 15 (13 florins, B. van den Burgh).

1065*n*. **A Fine Landscape.**
Panel, 38½ inches by 37½ inches.

Sale.—The Hague, May 25, 1772, No. 140 (22 florins).

1065*o*. **A Good Landscape.**
21 inches by 25 inches.

Sale.—(Supplementary) J. van Leeuwaarden, widow of P. Merkman, Haarlem, September 21, 1773, No. 108.

1065*p*. **Landscape.**—Very true to nature.
Panel, 14½ inches by 11½ inches.

Sale.—Jacob Spex, The Hague, May 21, 1777, No. 53.

1065*q*. **A Pleasant Landscape.**
Canvas, 7 inches by 9 inches.

Sale.—J. van der Maas, and the widow of P. van Spijk, Rotterdam, June 30, 1783, No. 62 (29 florins, Brouw).

1066 and 1067. **Two Landscapes.** Sm. 83, 84.—[Pendants.]
Small pictures.

Sale.—Bryan, London, May 17, 1798, No. 29 (£26 : 10 : 6, according to Buchanan, i. 282—but £25 : 10s., according to Sm.).

1068. **Three Landscapes.**

It is uncertain whether the following refer to the same three pictures :

Sales.—C. Troost, S. Arensklauw, and others, Amsterdam, March 16, 1750, Nos. 116, 172, and 174.
H. Wolters, Amsterdam, May 4, 1757, Nos. 78, 85, 112.
Robit, Paris, May 21, 1801, Nos. 88, 183, 184 (in Bryan's catalogue) ; mentioned by Buchanan (ii. 69, 72).

1069. **Two Landscapes.**

It is uncertain whether the following all refer to the same pictures, which were praised in the catalogues :

Sales.—The Hague, April 24, 1737 (Terw. 14), No. 59 (19 florins), and (Terw. 16), No. 104 (17 florins 5).
Amsterdam, April 15, 1739 (Hoet, i. 585), No. 185 (59 florins).
Maria Drolenvaux, widow of Thomas Parker, Leyden, April 29, 1743, No. 15 (8 florins 10), and No. 16 (2 florins 10, Jan de Groot).
Amsterdam, September 25, 1743 (Hoet, ii. 128), No. 70 (33 florins).
Sonne and others, Amsterdam, July 5, 1759, No. 102 (2 florins, Jan Carré), and No. 103 (1 florin 10, Dick Carré).
Dirk Kindt and others, The Hague, September 27, 1762 (Terw. 283), No. 15—probably No. 188 of the original catalogue—(60 florins, Haeften), and No. 16.
Amsterdam, May 24, 1815, Nos. 1 and 2 (6 florins each, Vinkeles).

1069*a*. **Landscape.**
About 31 inches by 34 inches.

Sale.—Hoorn, July 8, 1817, No. 136 (2 florins).

1069*b*. **Landscape.**
Panel, 5 inches by 6½ inches.

Sale.—(Supplementary) Baron de Castell, Hamburg, July 21, 1824, No. 334.

1069*c*. **A Good Landscape.**
Panel, 13 inches by 14 inches.

Sale.—H. A. van Bleiswijk, Rotterdam, July 23, 1827, No. 124 (95 florins, Burton).

1069*d*. **Landscape.**

In the Esterhazy collection, Vienna, 1835 catalogue, p. 76, No. 11, and there in 1844 (Parthey, ii. 461).

1069*e*. **Landscape.**

In the Augsburg Gallery, 1846 (Parthey, ii. 461), but no longer there.

1069*f*. **Landscape.**—Rather hard and dark.

In the collection of Haywood Hawkins, London, 1854 (Waagen, ii. 336).

1069*g*. **A Broad Dark Landscape.**

In the Stratton collection, 1835.
In the collection of H. Labouchère, London, 1854 (Waagen, ii. 422).

1069*h*. **Landscape.**

In the Haseloff collection, Berlin, 1856 (Parthey, ii. 461).

1070 and 1071. **Two Landscapes.**

It is uncertain whether the following all refer to the same two pictures :
Sales.—Amsterdam, March 28, 1708 (Hoet, ii. 113), No. 22 (42 florins).
Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 417 and 421), Nos. 134 and 215 (7 florins and 30 florins 10).
Amsterdam, August 17, 1735 (Hoet, i. 443), No. 19 (32 florins).
Amsterdam, October 1, 1738 (Hoet, i. 558), No. 51 (10 florins).
Amsterdam, August 9, 1739 (Hoet, i. 598), No. 48 (50 florins).
Amsterdam, September 16, 1739 (Hoet, i. 604), No. 92 (5 florins 5) and No. 97 (6 florins).
The Hague, March 14, 1768 (100 florins and 105 florins).
Prince de Conti, Paris, probably April 8, 1777, No. 405 (1031 francs) ; later in the Dulac sale, Paris, November 30, 1778 (799 francs).
J. van den B., Rotterdam, May 14, 1787, Nos. 4 and 15.
Sm. 73 and 74 ; Sir Joshua Reynolds, London, 1795—probably May 13, 1794—(£52 : 10s.) ; pendants.
In the Lürman collection, Bremen, 1857 (Parthey, ii. 461).

1072 and 1072*a*. **Two Landscapes.**—Apparently very good, but hung too high to be properly seen, according to Waagen.

In the collection of the Earl of Burlington, Holker Hall, 1857 (Waagen, Suppl. 425).

1072*b*. **Landscape.**

In the collection at the Georgengarten, Dessau, 1859 (Parthey, ii. 461).

1072*c*. **Landscape.**

Signed ; panel, 12½ inches by 15½ inches.

Sale.—M. L. Gildemeester, the dowager Madame C. L. van Tuijl van Serooskerken van Ysendoorn, The Hague, November 18, 1861, No. 21.

1073. **A Small Landscape.**

It is uncertain whether the following all refer to the same picture :
Sales.—The widow of Jean de la Coste, The Hague, April 20, 1728 (Hoet, ii. 383), No. 39 (5 florins 5).
Amsterdam, March 2, 1734, No. 59.
Haarlem, April 12, 1740, No. 118.

J. van Teylingen, Leyden, June 30, 1744, No. 15 (13 florins 15).
Philip van Dijk, The Hague, June 13, 1753, No. 225 (2 florins 7, Hekkenhouwer); grey monochrome; not mentioned by Terw. in this sale.
Amsterdam, April 2, 1754 (Terw. 86), No. 53 (20 florins)—especially fine.
Amsterdam, April 17, 1759, No. 131 (11 florins, Ketelaar).
Amsterdam, November 25, 1761, No. 100.
Dirk Kindt and others, The Hague, September 27, 1762 (Terw. 283), No. 17 (24 florins 10).
Amsterdam, June 4, 1766, No. 120.
Amsterdam, May 9, 1770, No. 4.
Bryan, London, May 17, 1798, No. 43 (£31 : 10s.).
R. Sondag and others, Rotterdam, July 5, 1813, No. 133.
H. Stokvisch, C. Henning, and others, Amsterdam, May 2, 1823, No. 250 (14 florins).
Amsterdam, April 8, 1862, No. 221 (5 florins 25, Bunte)—signed.

1073*a*. **Landscape.**
Signed with the monogram, and dated 1665; 43½ inches by 54 inches.
Exhibited at Amsterdam, 1867, No. 174.
Then in the Lans collection, Amsterdam.

1073*b*. **Landscape.**
A small picture.
Exhibited at Leeds, 1868, No. 569.
Then in the collection of the Duke of Devonshire, Devonshire House.

1073*c*. **Landscape.**
Exhibited at Leeds, 1868, No. 783.
Then in the collection of J. T. Knowles, Junior, London.

1073*d*. **Landscape.**
Exhibited at Leeds, 1868, No. 806.
Then in the collection of Mrs. Matheson, London.

1074. **Landscape.**
It is uncertain whether the following all refer to the same picture:
Sales.—Amsterdam, September 22, 1694 (Hoet, i. 20), No. 40.
Amsterdam, May 16, 1696 (Hoet, i. 38), No. 108 (3 florins 6).
Johan van Marselis, Amsterdam, April 25, 1703 (Hoet, i. 70), No. 29 (32 florins).
Amsterdam, May 18, 1706, No. 130.
Amsterdam, March 28, 1708, No. 24.
Amsterdam, May 25, 1712 (Hoet, i. 144), No. 21 (80 florins with pendant, 965*b*).
Cornelis van der Laan, Amsterdam, April 21, 1718 (Hoet, i. 214), No. 26 (5 florins).
Hendrik Sorgh, Amsterdam, March 28, 1720 (Hoet, i. 245), No. 61 (12 florins 10).
Amsterdam, October 6, 1723 (Hoet, i. 298), No. 38 (2 florins 5).
Amsterdam, March 25, 1728 (Hoet, i. 324), No. 65 (5 florins).

Philip Cosson, Amsterdam, March 18, 1729 (Hoet, i. 332), No. 22 (16 florins 5).
G. Six, Amsterdam, May 12, 1734, No. 135.
Cornelis van Essen, Amsterdam, February 21, 1736, No. 116.
Hendrik Schut, Rotterdam, April 8, 1739 (Hoet, i. 574), No. 47 (16 florins).
Amsterdam, September 16, 1739 (Hoet, i. 604), No. 91 (4 florins 10).
Sebastiaan Heemskerk, Amsterdam, March 31, 1748 (Hoet, ii. 236), No. 56 (6 florins).
D. Pompe van Meerdervoort and Jan van Huysum, Amsterdam, October 14, 1749 (Hoet, ii. 273) No. 73 (8 florins 10—or, according to Hoet, 18 florins 10).
W. van Velthuyzen, Rotterdam, April 15, 1751, No. 27.
Maria Beukelaar, Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 533), No. 322 (16 florins).
Amsterdam, October 27, 1760, No. 55.
Amsterdam, September 23, 1761, No. 20 (20 florins 5, Ketelaar).
Amsterdam, November 25, 1761, No. 74 (12 florins 5).

In the Honsholredijk inventory, 1764, No. 235; in the 1758 inventory, No. 240.

Sales.—Amsterdam, May 23, 1764, No. 325.
The Hague, April 29, 1769, No. 6 (7 florins).
A. and S. de Groot, The Hague, March 20, 1771, No. 228 (17 florins 5).
Haarlem, August 9, 1774, No. 68.
A. Palthe, Spaarendam, August 10, 1774, No. 51 (20 florins 5).
J. H. Troost van Groenendoelen, Amsterdam, August 29, 1774, No. 176 (with No. 177, 10 florins 75).
A. Elliger, Haarlem, March 29, 1775, No. 114.
J. Grahm and others, The Hague, July 24, 1775, No. 44.
J. Enschedé, Haarlem, April 16, 1776, No. 14.
The Hague, June 6, 1820, No. 71.
The Hague, June 8, 1820, No. 95.
Rotterdam, June 9, 1828, No. 322.
Brussels, August 1, 1842, No. 86.
Etienne, Paris, July 27, 1869, No. 5; signed, on panel.
Antwerp, January 23, 1871, No. 222.

1074*a*. **Landscape.**—[Possibly identical with 120. Compare 1075*a*.] 20½ inches by 23½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 61. Then in the collection of William Wells.

1074*b*. **Landscape.**

Exhibited at Brussels, 1882, No. 206.
Then in the collection of Prince Galitzin, Brussels.

1075. **Landscape.**

It is uncertain whether the following entries, which are all accompanied in the catalogues by words of praise, refer to the same picture:

Sales.—Jan Agges, Amsterdam, August 16, 1702 (Hoet, i. 68), No. 79 (50 florins).
Amsterdam, October 3, 1708, No. 23.
Amsterdam, March 1, 1735, No. 58.

D.N.A.Z., The Hague, November 24, 1744, No. 62 (37 florins 10).
Swalmius, Rotterdam, May 15, 1747 (Hoet, ii. 197), No. 13 (20 florins).
Sebastiaan Heemskerk, Amsterdam, March 31, 1749 (Hoet, ii. 234), No. 11 (71 florins).
Willem van Haansbergen, The Hague, June 19, 1755 (Terw. 129), No. 34—not No. 84 of the original catalogue—(74 florins, Touin).
Borwater, The Hague, July 20, 1756 (Terw. 157), No. 93 (40 florins).
Amsterdam, August 17, 1757 (Terw. 184), No. 13 (60 florins).
J. A. Sichterman, Groningen, August 20, 1764, No. 17.
Ant. Sils, Antwerp, March 21, 1882, No. 73.

1075*a*. **Landscape.**—[Possibly identical with 120. Compare 1074*a*.]

Exhibited at Manchester, 1857, No. 852.

Then in the collection of George Field, London, which was sold on June 10, 1893.

1075*b*. **A Pleasant View.**

Sale.—The widow of Jean de la Coste, The Hague, April 20, 1728 (Hoet, ii. 384), No. 53 (4 florins 15).

1075*c* and *d*. **Two Pictures.**—[Pendants.] One is certainly identical with 831.

Panel, each 9½ inches by 12½ inches.

Sale.—Prince de Talleyrand, Paris, July 7, 1817, Nos. 27 and 28. The collection was bought as a whole before the sale by the London dealer W. Buchanan. Sold to De la Hante (Buchanan, ii. 334).

1075*e*. **A Very Small Picture.**—"Executed with singular truth; quite a pearl" (Waagen). [Possibly identical with 937.]

In the collection of Andrew Fountaine, Narford Hall, 1850 (Waagen, iii. 430, No. 4).

1075*f*. **Solitude.**

Exhibited at Manchester, 1857, No. 756.

Then in the collection of F. Leicester.

A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED

Possibly dated. 228. A Mountain Landscape with a Chapel and a Waterfall. Hamburg Kunsthalle.

Date illegible. 400. Landscape with a Waterfall. Triepel sale, Munich, 1874.

Dated. 915. Dunes. Duchâtel sale, Paris, 1888.

16—. 423*b*. A Wild Mountain Torrent. Delitt sale, Cologne, 1900.

1636 (?). 385*b*. A Hill Landscape with a Waterfall. Lord Northwick sale. Cheltenham, 1859.

164–. 614. A Road through a Wood. The Hague Gallery.
815. The Cottage. Nancy Museum.

1646. 143. View of a Cornfield. Buttery, London, 1906.
448. A Wood with a Marsh. L. Janssen, Brussels.
806. Landscape with a Cottage. Hamburg Kunsthalle.
895. Wooded Dunes. Hermitage, St. Petersburg.

16(4 ?)7. 889. Dunes with Trees. Aeltere Pinakothek, Munich.

1647. 611. A Wooded Landscape. Kassel Gallery.
694. Landscape with a Placid Stream. J. Hage, Nivaa.
877. Dunes with Scattered Trees. Stumpf, Berlin.
884. An Inn in the Dunes. V. de Stuers, The Hague.
886. Dunes, with a Man driving an Ass. The late A. Thieme, Leipzig.
892. Dunes with a Village. Hermitage, St. Petersburg.
896. Dunes with a Cottage. Hermitage, St. Petersburg.
928. Oaks by the Zuider Zee. Agnew, London.

1648. 480. A Pool at the Edge of a Wood; with Two Anglers. The late A. Thieme, Leipzig.
810. Landscape with a Cottage and many Figures. Viscount Allendale, London.
925. Dunes by the Sea. Hanover Museum.

16(49 ?). 880. Dunes near Haarlem. Fitzwilliam Museum, Cambridge.

1649. 496. The Two Oaks. Nancy Museum.
687. A River Landscape with the Entrance to a Vault. Harrach, Vienna.
790. Landscape. Antwerp Museum.
845*a*. A Great Landscape with High Trees. Baumgärtner, Leipzig, 1855.
926. The Coast at Scheveningen. Earl of Carlisle, Castle Howard.
962. Sea-piece. The late M. Kann, Paris.
1036. Landscape with a Cloudy Sky. Montpellier Museum.

1651. 647. A Woodland Road. Sale in Paris, January 27, 1882.
702*a*. The Two Oaks. General von Schubert, Berlin.
1060*b*. Landscape with a Shattered Oak. Ritterich, Leipzig, 1860.

1652. 550. The Great Oak. The late F. Fleischmann, London.
719*c*. A River with Oaks on the Banks. Wombwell, London, 1854.

1653. 25. The Castle of Bentheim. O. Beit, London.
169*d*. A Water-Mill. R. Foster sale, London, 1876.
171. Landscape with a Water-Mill. G. Field sale, London, 1893.
411*a*. A Waterfall. Richardt sale, Rotterdam, 1882.
440. A Forest Scene with Water. Rijksmuseum, Amsterdam.
730. Landscape with Felled Trees near Water. Angers Museum.
793. Landscape with Cottages. Kaiser Friedrich Museum, Berlin.

1654. 45. The Three Convents in Drenthe. Höpken-Melenberg sale, Berlin, 1892.

1655 (?). 47. View of Egmond aan Zee. Glasgow Art Gallery.

1657. 190. Landscape with a Windmill in the Middle Distance. C. Sedelmeyer, Vienna, 1873.
585*c*. Landscape with a Lake. Countess Reigersberg sale, Cologne, 1890.

1658. 527. Cows standing in the Water. Aarentz sale, Amsterdam, 1770.

1659. 280. A Northern Landscape with a Waterfall. P. von Semeonoff, St. Petersburg.
600*b*. A Wooded Landscape. Sale in Munich, December 16, 1908.

1660. 1059*k*. Landscape with Oaks and a Road paved with Logs. The Palace, Dessau, 1859.

1661. 145. A Water-Mill in a Wooded Landscape. Rijksmuseum, Amsterdam.
192*a*. Landscape with a Wind-Mill. Sale in Germany, 1880-90.
237. A Dune Landscape with a Little Waterfall. Leipzig Museum.
365. A Waterfall. Chaplin, London, 1842.
420. A Wooded Hill Landscape with a Waterfall. J. Depret, Paris.
980*a*. Sea-piece. Ruelens sale, Brussels, 1883.

1663. 930. View on the Shore. Sale in Amsterdam, August 14, 1771.

1665. 649*a*. A Woodland Road with a Vista. Kreutzlin sale, Frankfort, 1897.
1073*a*. Landscape. Lans, Amsterdam, 1867.

1666. 576. A Great Pool. J. W. Wilson, Brussels, 1873.

1667. 181. Landscape with a Wind-Mill. L. Mandl, Wiesbaden.

1669. 402. A Waterfall. M—— sale, Paris, 1875.
567*a*. A Wood with a Still Pool. Wombwell, London, 1854.

1670. 695. Fishermen at a Stream. Sale in Munich, October 29, 1903.

1673. 757. A Landscape with Ruins. National Gallery, London.

1678. 456. A Wooded Landscape with a Pool. Irish National Gallery, Dublin.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, Vol. I. (1835), or Smith's Supplement (1842), corresponds in this catalogue to the number given in the second or third column respectively.

Thus if the reader desires to find Sm. Suppl. 7, he must look for 7 in the first column and then notice the corresponding number in the third column headed "Sm. Suppl.," namely, 72. Thus, Sm. Suppl. 7 = HdG. 72.

	Sm.	Sm. Suppl.		Sm.	Sm. Suppl.
1	1052	198	33	577	= Sm. 246
2	945	959	34	688	= Sm. 48
3	751	176	35	902	642*g*
4	737	642	36	823	912
5	352	= Sm. 216	37	961	911
6	835	83*a*	38	16	639
7	213	72	39	701	358
8	14	673	40	303	558
9	499	572	41	304	135*a*
10	527*f*	750	42	336	1030
11	664	559	43	529*d*	= Sm. 80
12	678	438	44	786	958
13	199	1034	45	= Sm. 25	672
14	212	556	46	529*f*	638
15	82	30	47	129	([1])
16	21	79*a*	48	145	= Sm. 195
17	148	365	49	766	= Sm. 130
18	202	875	50	713	= Sm. 332
19	927	727	51	704	266*a*
20	102	874	52	137	55
21	179	437	53	831	914
22	749	728	54	1011	= Sm. 103
23	986	203	55	= Sm. 26	= Sm. 178
23*	...	167	56	715	977
24	11	974	57	530	= Sm. 282
25	663	= Sm. 318	58	563	139
26	566	555	59	158*f*	= Sm. 111
27	560	846	60	*see* 219	= Sm. 112
28	529	926	60*	219	...
29	767*g*	162	61	310	371
30	302	553	62	824	627
31	712*h*	554	63	125	551
32	967	703	64	825	481

[1] Lord Crewe's "Waterfalls"; not by Ruisdael.

	Sm.	Sm. Suppl.		Sm.	Sm. Suppl.
65	1012	= Sm. 22	113	549	425
66	634*g*	= Sm. 55	114	423	417
67	826	= Sm. 7	115	662	975
68	161	1028	116	439	464
69	634	843	117	379	47
70	932	359	118	53*b*	= Sm. 183
71	531	386	119	1024	...
72	1054	241	120	1025	...
73	*see* 1070	= Sm. 142	121	829*	...
74	*see* 1071	= Sm. 172	122	921	...
75	769	362	123	635	...
76	81	275	124	838	...
77	771	973	125	319	...
78	903	188	126	533	...
79	904	133	127	361	...
80	679	135	128	536	...
81	1014	440	129	252	...
82	1015	985	130	504	...
83	1066	= Sm. 127	131	774	...
84	1067	= Sm. 208	132	419	...
85	668	776	133	720	...
86	845	= Sm. 273	134	910	...
87	195	849	135	174	...
88	309	670	136	430	...
89	532	515	137	720	...
90	634*e*	599	138	534	...
91	827	235	139	100	...
92	1027	234	140	322	...
93	158*d*	364	141	830	...
94	196	236	142	168	...
95	192*b*	= Sm. 163	142*	159*a*	...
96	564	= Sm. 244	143	635*b*	...
97	329*d*	= Sm. 255	144	1057	...
98	159	= Sm. 257	145	324	...
99	312	44	146	689*j*	...
100	1020	166	147	738	...
101	316	= Sm. 344	148	325	...
102	173	557	149	159*c*	...
103	550	366	150	569	...
104	1055	640	151	543	...
105	197	757	152	104	...
106	132	= Sm. 329	153	535	...
107	125*b*	= Sm. 328	154	811	...
108	1056	233	155	181	...
109	317	232	156	534*g*	...
110	343	= Sm. 92	157	= Sm. 52	...
111	171	363	158	332	...
112	19	436	159	327	...

	Sm.		Sm.		Sm.
160	328	200	61	240	691
161	353	201	836	241	834
162	225	202	67	242	837
163	355	203	483	243	369
164	1002	204	130	244	83
165	970	205	1026	245	913
166	222	206	541	246	270
167	460	207	333	247	591
168	131	208	935	248	342
169	548	209	250	249	384
170	571	210	1005	250	169*d*
171	381	211	1021	251	455
172	246 ([1])	212	335	252	351
173	971	213	120	253	972
174	797	214	136	254	839
175	537	215	775	255	39
176	184	216	251	256	101
177	331	217	441	257	669
178	242	218	759	258	25
179	542	219	660	259	1031*c*
180	341	220	65	260	773
181	908	221	698	261	544
182	112	222	266	262	344
183	165	223	987	263	345
184	832	224	265	264	718
185	538	225	682	265	111*a*
186	539	226	521	266	([3])
187	([2])	227	207	267	880
188	735	228	741	268	879
189	909	229	187	269	10
190	739	230	454	270	354
191	740	231	218	271	1040
192	361 (?)	232	389	272	40
193	636	233	31	273	360
194	245	234	81*f*	274	716
195	396	235	427	275	840
196	29	236	201	276	82*
197	456	237	568	277	983
198	760	238	714	278	9
199	486	239	340	279	490

[1] The G. du Bois, catalogued as a Jacob van Ruisdael, at Bridgewater House, 1851 catalogue, No. 269, is wrongly identified as Sm. 172.

[2] "A Waterfall," in the Marquess of Bute sale, London, 1822, and in the collection of Edward Gray, Harringay House, 1835, was almost certainly a copy. It was sold as a copy in 1822 and was a poor picture, according to a MS. note by Sm. in his own copy of his catalogue, although under Sm. 187 he speaks of it as "excellent." It was on canvas, 25 inches by 34 inches.

[3] "A View from the Shore," in the Belvidere, Vienna, 1835, was the Backhuysen which Von Engerth described as in the Hofmuseum, Vienna, 1884 catalogue, No. 664, but which is no longer there.

	Sm.		Sm.		Sm.
280	403	302	40*a*	324	(1)
281	717	303	894	325	611
282	783	304	510	326	(2)
283	546	305	276	327	350
284	772	306	508	328	206
285	939	307	155	329	Sm. 227
286	940	308	841	330	905
287	924	309	156	331	= Sm. 299
288	226	310	511	332	253
289	405	311	675	333	608
290	347	312	638	334	495
291	547	313	444	335	260
292	793	314	247	336	= Sm. 297
293	731	315	175	337	262
294	941	316	348	338	999
295	= Sm. 14	317	484	339	261
296	602	318	254	340	468
297	494	319	888	341	469
298	603	320	947	342	994
299	107	321	110	343	685
300	890	322	= Sm. 68	344	747
301	818	323	349		

[1] The G. du Bois in the Kassel Gallery, 1903 catalogue, No. 460.
[2] The "Cattle at the Entrance to a Wood" by Jacob Salomonsz. von Ruisdael at Kassel, 1903 catalogue, No. 399.

SECTION XIV

MEINDERT HOBBEMA

MEINDERT HOBBEMA was born in 1638 at Amsterdam, and lived there till his death in December 1709. He was a friend of Ruisdael and, according to a trustworthy tradition, was his pupil. This connection must have been earlier than 1659, for we have several pictures by Hobbema certainly dated in that year. It thus arose in the years during which Ruisdael was living partly in Haarlem and partly in Amsterdam, although we have as yet no definite proof that he had any fixed abode in the capital. The relations between the two artists continued after Hobbema's student days were over. They made sketching-tours together. Several of their pictures show that the artists painted the same view, sitting, as it were, side by side. Among the instances that may be cited are Ruisdael's "Water-Mill" (145) from the Van der Hoop collection now at Amsterdam and Hobbema's pictures of the same subject in the Widener collection (94) and in the Kums sale (108); and Ruisdael's "Ruins of the Castle of Brederode" (39) and Hobbema's pictures in the Wallace Collection (17), in the Fleischmann (18) and Frick (19) collections, and in the Königswarter sale (24). These pictures belong to the years 1661-63, but as late as 1668 the two artists were still on friendly terms, for in October of that year Ruisdael was a witness to the marriage contract between Hobbema and the cook of Lambert Reynst, the Burgomaster of Amsterdam.

This marriage was a turning-point in Hobbema's life and marked the end of his artistic career. Through the influence of another maid-servant in the Burgomaster's household, he received a municipal appointment. He was made a "wijnroeier"; that is to say, it was his duty to gauge the foreign casks, in which wine was imported into Amsterdam, and estimate their contents in the Amsterdam measure. This work required his whole time for forty years, and he gave up painting. One picture is said to have been painted by him after this, namely, "The Avenue, Middelharnis," in the National Gallery, London. The date on this canvas is mutilated and can only be read as 16–9; the remaining curve of the third figure may have formed part of a 6 as well as of an 8. C. G. 't Hooft the younger, about fifteen years ago, tried to show from external evidence—such as the condition of the beacon at the harbour-entrance and the height of the

trees surrounding the church, taken in connection with what is known from the local records—that the picture must be assigned to the year 1689. But, in spite of all external arguments, it seems, on stylistic grounds, highly improbable that this picture can have been painted so late in a period of absolute decay, during which landscape-painting was becoming almost neglected except by painters like Glauber and other decadents of the worst kind. Besides, it appears impossible that any one, who at thirty years of age abandons painting in favour of a commonplace task like the gauging of wine-casks, should at the age of fifty become all at once capable of producing a masterpiece like "The Avenue, Middelharnis," the finest picture, next to Rembrandt's "Syndics," which has been painted in Holland.

Whether or not this one exception is to be admitted, Hobbema's artistic activity was confined to his youth, from 1659 or a year or two earlier up to 1669. He was a landscape-painter like his master Ruisdael, his dependence upon whom is shown in a great similarity of technique. There are—and not merely in Hobbema's early period—works by him which resemble so closely those of Ruisdael that, in looking at one of them, one hesitates long in deciding whether it is a Ruisdael in the style of Hobbema or a Hobbema in the style of Ruisdael. In most cases the question may be solved after a very close examination, but sometimes a decision must be deferred. One may recall, for instance, "The Ford" (441) by Ruisdael, formerly in the Six collection and now in the Rijksmuseum, Amsterdam, which agrees almost exactly with the Hobbema (140) at Vienna, and, again, the picture of the Huybrechts sale (111) which some regard as a replica of "A Wood with a River" by Ruisdael (483) at Bridgewater House while others take it for a view from the same standpoint by Hobbema. The fact that he was Ruisdael's pupil is revealed in his subject-matter to a less degree than in this close technical resemblance. Ruisdael is much more versatile than Hobbema, who has left no painting of a rough sea or a coast scene or a panoramic view, and only one unimportant winter scene with a very few views of towns. Ruisdael's so-called northern landscapes have not inspired him to imitation. No picture by him of a rushing mountain-torrent or of a waterfall is known; the water only splashes down, sometimes, from the trough of the mill-wheel into the mill-pond. We have no rocky or hilly landscapes by Hobbema. Probably he rarely crossed the frontiers of Holland. He paints a countryside more or less thickly set with trees, in which cottages and huts, churches and ruined castles are more or less hidden. A pool or a peaceful flowing stream enlivens the landscape. The water-mill, with an overshot or undershot wheel, is Hobbema's favourite motive, together with that of sunlit fields seen through trees in shadow. With Hobbema we are always in full daylight; he has no twilight scenes or night-pieces. Great white clouds rise against the blue sky. He knows nothing of the gloomy storm-effects which Ruisdael loves. His foliage has either the fresh light green of early summer, or the dark tone of full summer, greyish-green in the light and already touched with brown and yellow. Red tiled roofs and brick walls, wooden houses which exposure to the weather has turned a purplish grey, and mill-buildings introduce a strong note into the harmony of the landscape; their reflections in water increase the charm of the

whole effect. Many landscapes have in course of time become unpleasantly dark and brown. Where this is not the case, Hobbema's pictures at once arrest attention by their freshness and their pleasant disposition of light and shade. The best of them are rich in attractive details, with gracefully handled trees, carefully executed foregrounds, varied vistas of cornfields, skilfully constructed houses, water-mills and castle ruins, groups of men and animals well introduced into the composition, and so forth. Only in a few pictures is the composition made restless by an excessive amount of detail or by the undue prominence of the figures.

Although Hobbema's works, for their greater rarity, fetch much higher prices than those of Ruisdael, the question as to which of the two was the greater artist need scarcely be raised again in our time. The five or six best pictures by each painter may perhaps be evenly balanced. In the faithful observation of nature and in the rendering of atmosphere and sunlight the two men are on an equality. Yet Ruisdael has far more versatility and more feeling—qualities which weigh down the scale in his favour since Hobbema has no counterbalancing qualities which Ruisdael lacked.[1]

PUPILS AND IMITATORS OF MEINDERT HOBBEMA

It would seem that Hobbema had no pupils, in the ordinary sense of the word; at all events, their names have not come down to us. The century was too far advanced, and the artistic decline was too strongly marked. In the years 1665-70 the time was past for any further development of landscape-painting in the national sense. The painters, whose works are wrongly attributed to Hobbema, are counted among the pupils of Ruisdael. Jan Looten, Cornelis Decker, and Gerrit van Hees are the most prominent of them. A few years ago there was tried in Munich an action concerning a supposed Hobbema which was in fact painted by Ludolf de Jongh, who is noticed among the imitators of Cuyp (*see* Vol. II. p. 5).

In the eighteenth century EGBERT VAN DRIELST (1746-1818) acquired a certain reputation by his imitations of Hobbema. He painted subjects such as Hobbema chose, but his work has only an external and superficial resemblance to that of the master.

Next to Rembrandt, no Dutch painter has had more forgeries attributed to him than Hobbema, especially at the end of the eighteenth and the beginning of the nineteenth century, when his pictures all at once began to be sought after. Several landscape-painters of that period, such as Van der Koogh, Regemorter, a certain Murkes, and the Bremen painters named Menken, are regarded as deliberate imitators of Hobbema. As they, naturally enough, never signed their productions with their own names, it is impossible to ascribe to any one of them a special class of forged Hobbemas, and it is particularly difficult to divide the great mass of these things into individual groups.

[1] Dr. W. von Bode has discussed this question in a conclusive manner in his *Great Masters of Dutch and Flemish Painting*.

TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—
"Sm." = Smith, "Catalogue Raisonné," vol. vi. (1835).
"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

A CLASSIFIED SUMMARY OF THE CONTENTS

LANDSCAPES.

I. Views that can be identified, 1-15*b*.

II. Views that cannot be identified, 16-291*c*.

A. Landscapes with buildings, 16-112*b*.

1. Landscapes with castles, ruins, and the like, 16-24.
2. Landscapes with villages, farms, cottages, and the like, 25-65*a*.
3. Landscapes with mills, 66-112*b*.

(*a*) With water-mills, 66-112.
(*b*) With wind-mills, 112*a*.
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B. Wooded landscapes, 113-239.

1. With peasants on waggons and horses, 113-117.
2. With huntsmen, 118-125*c*.
3. With various figures, 126-134.
4. With animals and herds of cattle, 135-144*d*.
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C. Landscapes with waterfalls, 240-242*b*.
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1. With a bridge over a stream, 243-252*c*.
2. Various river landscapes, 253-287.

E. A seaport, 287*a*.
F. A winter landscape, 288.
G. Landscapes undescribed, 288*a*-291*c*.

CATALOGUE RAISONNÉ

1. **The Village of Aalst, North Brabant.**
Panel, 24 inches by 32½ inches.

Sale.—J. A. Brentano, Amsterdam, May 13, 1822, No. 142 (475 florins).

2. **VIEW OF THE MONTALBAANS TOWER AND THE KLOVENIERSBURGWAL, AMSTERDAM.**—To the right are the tower, seen from the north, with its pierced spire of two storeys, and a row of red-roofed houses amid trees on the right of the canal which flows from the right foreground to the left. A wooden bridge leads to a landing-place near trees on the left. A few great white clouds in the sky.

Panel, 20 inches by 28 inches.

Exhibited by the Paris dealer C. Sedelmeyer, 1901, No. 90.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1901, No. 19.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main; not mentioned in Bode's catalogue.

3. **VIEW OF THE HERRING-PACKERS' TOWER, AMSTERDAM, FROM THE SOUTH.** Sm. 28.—The Singel, with the new Haarlem sluice at the end, leads from the foreground to the distance. On it are two boats, in each of which is a man. Beyond the sluice is a drawbridge, with ships' masts rising above it. To the left is a great clump of trees. On the other side are several houses with small trees. Near them is the Herring-Packers' Tower. Among the figures on the quay are two men with a large basket. Others are busy at the sluice. A fine day. "An excellent production" (Sm.).

Canvas, 30½ inches by 38 inches.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 41 (1000 florins, De Vries).
H. Croese, Amsterdam, September 18, 1811, No. 31 (600 florins, De Vries).
H. Croese, Amsterdam, July 20, 1812, No. 18 (455 florins, Gruijter).
T. G. Campbell, London, 1831 (£223 : 13s.).
Nieuwenhuys, London, May 10, 1833 (£496 : 5s., Reeve).

In the collection of Baron J. G. Verstolk van Soelen, The Hague, No. 22, 1835 (Sm.); the collection was bought as a whole in 1846 by Thomas Baring, H. Mildmay, and Jones Lloyd; this picture fell to Mildmay.

Sale.—H. B. Mildmay, London, June 24, 1893, No. 23 (£2310).

4. **View of Antwerp, with the Scheldt.**
45 inches by 66 inches.

Sales.—Robert Ansell, London, February 15, 1771 (£26, Brunetti).
(Probably) Joseph Salvator, London, January 27, 1773 (£125 : 17s., Bailly).
(Probably) T. White, London, 1774 (£9 : 19 : 6, Lee).

5. **The Castle of Bentheim.**

Sale.—Brandt, London, 1865 (£111, Ensom).

6. **RUINS OF BREDERODE CASTLE.** Sm. 59.—In the centre of the middle distance the ruined castle stands on a high bank, round which a stream flows from the foreground to the left. At the water's edge in the left foreground is a clump of trees, beneath which to the right are two anglers, one standing and the other seated, while to the left is a sportsman with his gun and dog. In front are ducks. To the right are water-plants and trees. Sm. ascribed the ducks to Wijntrack and the figures to Lingelbach, but these ascriptions are uncertain.

Signed in full, and dated 1667; canvas, 32½ inches by 42 inches.

In the collection of H. Kopps, Haarlem. According to Sm., it was bought in 1816 with Vermeer's "View of Delft" (48) by T. Emmerson (for 8000 florins), on condition, however, that the pictures passed through the public sale then about to be made; at the sale it fell to another bidder.

Sales.—(H. Kopps of Haarlem?) Amsterdam, 1816 (7500 florins, a Dutch collector).

S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 74.

Acquired by the London dealer Nieuwenhuys in 1825 (for 22,000 francs) and imported into England.

In the collection of Sir Robert Peel, Bart., London, 1835; bought as a whole for the National Gallery in 1871.

In the National Gallery, London, 1906 catalogue, No. 831.

6*a*. **The Castle of Brederode.**—Water in front; a boat and figures.

In the collection of Lord Radstock, London.

Sale.—London, 1854 (£84, Chaplin).

6*b*. **Dunkirk, Louis XIV., and the Town Council.**

72 inches by 108 inches.

Sale.—Greenwood, London, 1772 (£13, Bailly).

6*c*. **Bleaching-Grounds near Haarlem.**—The town in the distance. Pleasant light; figures. Masterly.

Panel, 13 inches by 16½ inches.

Sale.—Amsterdam, May 5, 1802, No. 47 (17 florins, Spruyt).

6*d*. **View of Haarlem from the Dunes.**—In front are cottages and trees, with two peasants.

Panel, 19½ inches by 25½ inches.

Sale.—Amsterdam, June 16, 1802, No. 68 (38 florins, La Fontaine).

7. **A Wooded Landscape with Cattle in front and Haarlem in the Distance.**—In front is a stream with ducks in the water. On the road are a woman on an ass, two men, cattle, and sheep. In the middle distance are cattle in a pasture. Beyond is a farm, with Haarlem in the distance. The light falls from the left, illumining the road and the trees. Figures by A. van de Velde.

Panel, 31 inches by 44 inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 57 (1000 florins, bought in).

8. **A Canal Scene with Haarlem in the Distance.**—In front is a canal reflecting small cottages which stand amid trees to the right. A vessel in the water. On the left the bank goes away to a tower, near which is a stone bridge with a single arch over the stream. In the distance is Haarlem; two church towers and many houses may be distinguished. Big light clouds.

Panel, 22 inches by 35 inches.

Sale.—Leipzig, March 31, 1845, No. 214.

9. **THE RUINS OF THE CASTLE OF KOSTVERLOREN ON THE AMSTEL.**—In front is water. On the farther bank, in the left centre, stands a square ruined tower with stepped gables. Fragments of old walls show where the gable of the old house joined the tower. To the right is a wall, with thick trees beyond. On the left, close by the tower, is a single tree; farther to the left is a wide plain with a distant church. Persons inspect the ruins. [Compare 183.]

Signed in full on the right at foot; panel, 16 inches by 21 inches.

Sale.—Jos. Monchen and others, Amsterdam, April 30, 1907, No. 95* (18,900 florins, bought in).

In the collection of Dr. G. Rittmann, Basel.

10. **THE CASTLE OF KOSTVERLOREN.** Sm. 116.—In the centre a square tower of red brick with stepped gables rises amid ruined walls from the castle moat; four men are at work on the walls. The castle is seen on the same side as in 9, but from farther away. Near the entrance to the drawbridge are two great trees with autumn foliage. A man in a red coat and a boy walk along a road in the right foreground. Beyond the trees is a cottage. To the left, behind the castle and across the moat, are low woods. White clouds in the sky.

Signed in full on the right at foot; panel, 23 inches by 29½ inches.

Exhibited at the Hudson-Fulton Celebration at the Metropolitan Museum, New York, 1909, No. 47.

In the collection of Frederick Perkins, 1835 (Sm.).

Sale.—Franzi, Amsterdam, October 5, 1837, No. 16 (18 florins, Noble).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 15.

In the collection of M. C. D. Borden, New York.

11. **Landscape with a Ruined Castle (Kostverloren?) and a Bridge.** Sm. 70.—On the right a road leads to a pool. At the roadside are trees with dense foliage and young willows, a traveller and a dog. A bridge crosses the pool, which fills the whole width of the picture. In the left middle distance are the ruins of an old castle amid trees. Near them are two figures. Beyond are a church and a distant view. At the foot of the bank of the pool are two anglers in the reeds, near ducks and water-plants. "Painted in a loose free manner" (Sm.).

Panel, 24 inches by 33½ inches.

Sale.—J. van den Bergh, Amsterdam, July 15, 1833, No. 12 (4200 florins).

12. **View of the Bleaching-Grounds outside Leyden.**—A horseman and two travellers.

Canvas, 12 inches by 15½ inches.

Sale.—Amsterdam, May 7, 1804, No. 78.

13. **THE AVENUE, MIDDELHARNIS.** Sm. 88.—From the centre foreground a road bordered by straight lopped trees leads away to a village, the great church of which rises above low trees in the left distance. At either side of the road is a ditch, with plantations to the left and in the right foreground, where a man is fixing a prop to a young tree. Beyond the plantation on the right a road branches off, passing a large farm, in front of which are a man and a woman. In the left foreground is a little wood. In the middle distance a sportsman with a gun comes along the road, followed by his dog; beyond him are other figures. In the right distance are a beacon and ships' masts. A fine cloudy sky. The place from which Hobbema painted the view can still be identified. The third figure of the date is now illegible; according to C. G. 't Hooft the younger in *De Amsterdammer*, No. 947, it was an 8, but see the biographical introduction above (pp. 350-351).

Signed in full, and dated 16–9; canvas, 40½ inches by 55½ inches.

A copy by Adriaen van der Koogh is now in the town-hall at Middelharnis; it was accepted, with a view of the village of Renkum by the same painter, in exchange for Hobbema's original work in 1822.

Exhibited at the British Institution, London, 1835.

In the collection of Theodorus Kruislander, clerk of the neighbouring village of Sommelsdijk. According to an inscription in the Middelharnis town-hall, it was bought from Kruislander's estate in 1783 by the magistrate of Middelharnis and presented to the village; but it was probably bought at the sale of Kruislander's goods, October 15, 1782 (for 25 florins 50). *See* Hofstede de Groot, *Nederlandsche Spectator*, 1893, No. 8.

In the Middelharnis town-hall till 1822. Thus Sm. errs in stating that it was sold privately at Dordrecht, 1815 (for 1000 florins).

Most probably it was in the collection of R. Pott, Rotterdam, and thence purchased in 1824 by Galli, who took it to Edinburgh.

Sold at auction in Edinburgh, 1828 (for £204 : 15s.); afterwards taken to London, "much improved by cleaning" (Sm.), and sold by Ewing (for £800).

In the collection of Sir Robert Peel, Bart., London, 1835 (Sm.); bought for the National Gallery in 1871.

In the National Gallery, London, 1906 catalogue, No. 830.

14. **Landscape with a View of Oosterbeek near Arnhem** (so called).—In the left foreground is a fenced meadow, in which are a large herd of cows, sheep, goats, and two shepherds. At the side of the meadow is a clump of high trees, from which bushes stretch across the middle distance. Beyond are hills with villages. In front is a stream, with a pack-ass on the nearer side, and a shepherd with sheep beyond. The figures are attributed to A. van de Velde.

Signed in full on the left at foot; canvas, 25 inches by 41 inches.

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 68.

15. **View of a River with the Estate of Roozenbeek.**—

A waggon is driven by the stream; a man rides. In front sits a woman.

36½ inches by 47 inches.

Sale.—J. Enschedé, Haarlem, May 30, 1786, No. 21.

15*a*. **View of the Vecht near Utrecht.**

Sale.—Amsterdam, March 24, 1828, No. 114 (10 florins, Campen).

15*b*. **The Neighbourhood of the Village of Vreeland on the Vecht.**—Two fishermen are in a boat in front, near leafy trees, above which rises the church with its tower. Another church tower is visible.

Panel, 19½ inches by 23½ inches.

Sale.—Amsterdam, April 16, 1792, No. 31 (15 florins, Fouquet).

16. **CASTLE ON A HILL.**—The castle stands on a steep hill to the left. Near it, in the middle distance, are houses amid trees on the edge of the hill. In the right foreground are two leafy trees, from near which a road leads up the hill to the castle; on the road are several small figures. A stream flows past the trees at the base of the hill to the left foreground, where it forms a low cascade. Light clouds in the sky.

Signed in full, and dated 1667(?); canvas, 54½ inches by 68½ inches.

Waagen in 1854 (ii. 297) mentions a picture in the Wynn Ellis collection which must be identical with this, although he says that the subject was a wind-mill.

In the Wynn Ellis collection, bequeathed to the National Gallery in 1876.

In the National Gallery, London, No. 996; exhibited on loan since 1904 at the Watt Institute, Greenock.

17. **LANDSCAPE WITH A RIVER.**—A stream fills almost the whole foreground and winds away in the left centre to the distance; on the water in front are some ducks. A wood fills the right half of the picture, with a sunlit glade in the middle of it. A clump of high trees grow on a bank close to the water in the right centre; in the reeds to the left of them stands an angler. On the open bank, to the left of the stream, stands a ruined castle, consisting of a massive tower, which is reflected in the water, and part of the high wall adjacent to it; on either side of the ruins and behind them are trees, to the right of which is seen the flat distance. Light clouds in the sky, with a few birds flying to the left. A work of the mature period; the water is the best part of the picture. The same ruin has been thrice repeated by Hobbema: 1. from the same spot in the Frick picture (19); 2. from a nearer view-point, but from the same side, in the Fleischmann picture (18); and 3. in a picture in the Königswarter sale (24). Jacob van Ruisdael painted the ruins from the same standpoint in the picture belonging to the Earl of Northbrook (Ruisdael, 39).

Panel, 23 inches by 32 inches.

In the Wallace Collection, London, 1908 catalogue, No. 60.

18. **LANDSCAPE WITH A RUINED CASTLE.**—In the left middle distance stands a ruined castle; the square tower and wall are

reflected in the slightly ruffled surface of the stream. On the bank in the right foreground grow lofty oaks, in the shade of which stands an angler. A man and a woman are in a boat on the water. In the distance are the wooded banks. The same ruin as in 17, from the same side but from a nearer view-point.

Signed in full on the bank at the foot of the trees; panel, 18½ inches by 25 inches.

A sketch for the picture is in the Munich Print-room.
In the collection of the late F. Fleischmann, London.

19. **LANDSCAPE WITH A RUINED CASTLE.**—For the description, see 17, which is the same subject, painted from the same spot. The chief differences are as follows. First, two tree-tops on the right rise far above the rest. Secondly, the figures have been changed; on the left there are two adults with a boy between them; in the right foreground there is a horseman with a man on foot at his right and a dog in shadow; farther back is a man on a grey horse in full sunlight, while a man sits at the bend of the road. An interesting picture of good quality.

Panel, 24 inches by 33½ inches.

In the collection of Earl Howe, Gopsall.
In the possession of the London dealer Knoedler.
In the collection of H. C. Frick, New York.

19*a*. **Landscape with a Castle.**—A post-waggon and travellers on foot.

30½ inches by 38½ inches.

From the subject and size this would seem perhaps to be the picture engraved by Adam in the Leuchtenberg collection, 1886 catalogue, No. 159. If so, it should be excluded, for the Leuchtenberg picture is not by Hobbema.

Sale.—Madame M. J. Cosson and others, Leyden, October 21, 1772, No. 55 (1 florin 10).

20. **A Wooded Landscape with a Country House.**—In front a woman walks, while a man stands still. Amid trees is a fine country house.

Panel.

Sale.—J. W. Wessel, Amsterdam, September 28, 1791, No. 30 (42 florins, J. Spaan).

20*a*. **A Wood with a Castle.**—Several figures in a wood. To the left are two figures on a path leading into the wood. In the right distance is a castle. In front are several fallen tree trunks, bushes, and plants.

Panel, 21 inches by 26½ inches.

Sales.—H. Croese, Amsterdam, September 18, 1811, No. 116 (750 florins, or 1300 florins, Waterham).

Adriaen Harssevoort, Rotterdam, November 4, 1817, No. 5 (36 florins, Gruijter)—measuring 26 inches by 21 inches.

20*b*. **A Wooded Landscape with a Castle.**—Figures.

Sale.—Antwerp, March 30, 1846, No. 14.

21. **A Wooded Landscape with a Castle.**—Along a stream is a row of fine oaks. To the left is a castle with towers in the style of the seventeenth century, brightly illumined by the setting sun. In the foreground are figures and ducks. Between the trees in the middle distance is seen a stretch of pasture.

Canvas, 17 inches by 20½ inches.

Sale.—L. Casterman and others, Antwerp, July 19, 1858, No. 71.

21*a*. **A Wooded River Landscape with Ruins and Figures.**

Sale.—J. Du Gray, London, 1872 (£120 : 15s., Palmer).

21*b*. **A Wooded Landscape with a Ruin.**—Figures.

Signed; canvas, 30 inches by 24½ inches.

Sale.—Amsterdam, March 30, 1874, No. 38.

21*c*. **Landscape with a Castle.**

Sale.—A. Sils, Antwerp, March 21, 1882, No. 115.

21*d*. **Landscape with a Castle and a Church in the Distance.**—Lofty gnarled trees with dense foliage form on the left the outskirts of a wood, through which a broad sandy road leads from the right. On the right is a view down into a low-lying wooded plain with a castle and a church.

Doubly signed; panel, 26 inches by 19 inches.

Probably identical with the landscape mentioned by Parthey (i. 590), No. 33.

Sale.—Von Clavé-Bouhaben, Cologne, June 4, 1894, No. 249.

22. **A RIVER LANDSCAPE WITH A STONE BRIDGE AND A CASTLE.**—The river fills the right-hand corner and stretches away into the distance; in front are two swans on the water. In the left foreground is a clump of great trees; to the left is a house, with two men and a child standing in front. Farther away are two figures near a wood. A stone bridge of two arches crosses the stream in the middle distance, where a castle with two high chimneys and a tower stands in a sunlit glade amid trees.

Panel, 20 inches by 27 inches.

In the collection of G. Morant, London, 1832.

In the collection of W. F. B. Massey-Mainwaring, London.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 22.

23. **A RED BRICK CHURCH AMID TREES.**—In the middle distance an old Gothic village church stands in a low walled enclosure, broken on the left by a high ruined archway. From the foreground the village street leads on the right past the church to the distance, where trees and a cottage are seen in a glade. In the left foreground is a sheet of water; a boy stands near it in the right centre. On the right a peasant converses with a woman who has a child with her. The church was identified in the sale-catalogue as that of Brederode, for no reason whatever.

Signed, and dated 1662; panel, 21 inches by 27 inches.

Exhibited at Leeds, 1868, according to the Königswarter catalogue.

Sales.—J. Enschedé, Haarlem, May 30, 1786, No. 17.
J. de Vos, Amsterdam, July 2, 1833, No. 17.

In the collection of Dr. Jackson, Leeds, 1868, according to the Königswarter catalogue; but no Hobbema belonging to Dr. Jackson was mentioned in the Leeds catalogue.

Sale.—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 39 (22,500 mark).

24. **LANDSCAPE WITH A RUINED CASTLE.**—For description, see 17; it is the same subject from the same view-point. The principal differences in the figures are that here on the right bank sits an angler with a woman, while on the water are three persons in a boat.

Signed; panel, 20½ inches by 26½ inches.

In the collection of Baron Kolisch, Vienna.

Sale.—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 40 (46,000 mark).

25. **DUNES WITH COTTAGES AND OAKS.**—In the centre of the middle distance two great oaks stand close together. A road runs past them from the left to a stream in the right foreground. On the road to the left of the oaks is a waggon-frame with three wheels; to the right are a man with a stick on his shoulder and a woman. Beside the road to the left is a thatched cottage with a lofty oak in front of the right-hand corner. Another road branches off in the centre towards the left foreground; to the left of it lie two sheaves. Yet another road leads away past the figures to a cottage on the right, in front of which are several figures. From this road a little path bends to the left; on it are a couple of peasants. Beyond them are seen in the distance a wind-mill and a church tower.

Panel, 21½ inches by 23½ inches.

Purchased by the Elector Palatine Karl Theodor.

In the Augsburg Museum, 1899 catalogue, No. 631.

26. **A COTTAGE BESIDE A VILLAGE STREET.**—In the right middle distance stands a thatched cottage under some oaks. At the open half-door a woman converses with a peasant who stands outside with a child. To the right another man and woman are conversing. Past the cottage runs a broad road towards the foreground, the left half of which is filled with a still pool. In the left middle distance is a clump of trees; through the trunks is seen sunlit pasture. The animals are most probably by A. van de Velde.

Signed; panel, 20½ inches by 24½ inches.

Sale.—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 38 (42,000 mark), Budapest Museum.

In the Budapest Museum.

27. **A CANAL IN A VILLAGE.**—In the right foreground, close by the water, are two cottages. To the left of them is a house with a

small wooden out-building. Near it is a boat on the water; five other boats lie together, farther away. Behind the house are tall trees. In the left middle distance is a corner of the farther bank of the canal which is defended with piles; one large tree stands on it. In the left distance are a lock, a cottage, and trees. Cloudy sky. An early work.

Signed in full; panel, 27½ inches by 35 inches.

Sale.—Dr. Seymour Maynard of London, Berlin, March 22, 1910, No. 87.

In the collection of Marczell von Nemes. Exhibited on loan in the Budapest Museum, 1911 exhibition catalogue, No. 33; and at Munich, 1911.

28. **A FARM UNDER THE OAKS IN SUNLIGHT.** Sm. 52.—In the left foreground of a wooded landscape is a clump of trees, with a road in front on which lies some brushwood; on the road are five gipsies or beggars. Among them a woman with a child at her back sits facing left; she seems to scold a little boy who stands crying in front of her. In the right foreground is a pool with reeds and water-plants. Beyond it, a road leads between hedges into the left middle distance; a man walks away along the road. In the sunlit middle distance is a house, with another house beyond to the left. A third house stands in the left foreground behind the trees. In the right distance is a village with a church. Cloudy sky. A very fine work in good condition; of the artist's best period. [Pendant to 89.]

Signed in full on the right at foot; canvas, 34 inches by 26 inches.

Exhibited at the British Institution, London, 1818.

In the collection of J. Reynders, Brussels, 1817; purchased by Buchanan (for about £900, with pendant) and sold to G. W. Taylor (for £1155, with pendant).

Sales.—George Watson Taylor, London, June 13, 1823 (£840, Seguier).
George Watson Taylor, Erlestoke, 1832 (£577 : 10s.).
J. Nieuwenhuys, London, May 10, 1833 (£798, Searle).

In the Herris (?) collection, London.

In the collection of King Leopold II., Brussels.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

29. **A FARM BEHIND TREES NEAR A STREAM.**—A stream fills the foreground and flows to the left distance. In the middle distance four lofty oaks grow on the bank, which is protected by piles; the trees are reflected in the water. Beyond are several of the cottages of a village; in the garden of the nearest cottage stands a man, seen from the back. On the river-bank in the left foreground sits an angler. Behind him stands a man holding a pail in his right hand. To the left is a distant view. Cloudy sky.

Signed in full on the right at foot; panel, 17½ inches by 25½ inches.

In the collection of Comte Montbrison, Château St. Rock.

In the possession of the Paris dealer C. Sedelmeyer.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

30. **A ROAD AND A COTTAGE UNDER A CLUMP OF TREES.**—Four figures are on a road winding from the left foreground

to the right middle distance. To the left is a clump of great trees, sheltering a cottage. In the right middle distance a church with a tower rises amid trees; in front of it is another cottage. At a little gateway to the left is a man in red. On the road is a pool. To the right is a fine cloud.

Signed in full on the left at foot, and dated 1664; panel, about 16 inches by 20 inches.

In the Hamel collection.
In the possession of the Rotterdam dealer Reckers.
In the Wolff-Ebenrod collection, Ebenrod.

31. **FISHERMEN'S COTTAGES IN THE DUNES.**—On the reedy bank of a pool, which extends to the right, are two low thatched cottages, one to the left and the other in the middle distance. Both are surrounded by trees, the tops of which are bent to the right by the wind. In the left foreground a man, seen from the back, stands conversing with another man who is seated. Near the farther cottage is a woman.

Panel, 7½ inches by 9 inches.

Exhibited in Munich, 1869.
In the collection of F. M. Gontard; acquired for the Institut in 1892.
In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 291*a*.

32. **A ROADSIDE COTTAGE.** — A sandy road leads past a thatched cottage which stands amid bushes in the left middle distance. Outside the cottage a man and a woman converse. At the roadside, nearer the front, is a clump of stately trees in full leaf. On the road, which leads away into the plain to the right, is a single traveller. The prevailing tone is very brown; for that reason many critics have questioned the authenticity of the picture, though several of Hobbema's pictures, such as 150 and 246, are even browner. The Frankfort catalogue cites numerous other pictures bearing Hobbema's signature in ordinary round-hand, as in this case; among them, the pictures at Edinburgh (150) and Grenoble (257) are also dated 1659.

Signed in full, and dated 1659; panel, 12 inches by 14 inches.
Etched by Léon Gaucherel.

Sales.—(Probably) A. van Beeftingh and others, Rotterdam, April 30, 1832, No. 8 (420 florins, Hulswit).
J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 84 (450 florins, De Lelie).

In the collection of Dr. Le Roy d'Etiolles, Paris; described in W. Bürger's catalogue.

Sale.—Sedelmeyer, Vienna, December 20, 1872, No. 114 (4200 florins, the Frankfort Kunstverein for the Institut).

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 291.

33. **RUINED COTTAGE.**—In the centre stands a low wooden cottage with a steep red-tiled roof that is broken away in the middle, and has a smoking chimney. The broad eaves are supported by props. In front to the right is a rough wooden outbuilding, the right end of which

is on the edge of a pond in the right foreground. To the right of the cottage a church-tower rises above trees, which are reflected in the pond. To the left are the low cottages of a village, with a wind-mill in the left distance and trees. In the left foreground a cask stands on a sandy green. A man in red approaches the cottage door, where stands a woman wearing a white cap and a white apron over a blue bodice and red skirt. Immediately over the cottage is a dark reddish-purple cloud, above which is blue sky. The picture gives an unpleasant impression, because the cottage stands out prominently while the landscape is thrown back. Ascribed to W. Knijff by Bode.

Panel, 10½ inches by 14½ inches.

In the collection of Archibald M'Lellan, Glasgow; mentioned by Waagen, 1854 (iii. 290); bought with the collection by the city of Glasgow, May 1856.

In the Glasgow Art Gallery, 1908 catalogue, No. 468.

34. **A COTTAGE UNDER OAKS.**—The cottage is shaded by stately oaks with brown foliage. To the left is a view of open country. In front, where two roads fork, a man in a hat converses with a woman in a red skirt. Nearer the front is a dog. Blue sky with white clouds.

Signed in full in the right centre at foot; panel, 24 inches by 33½ inches.

Exhibited among the Renaissance masterpieces at the Munich "Secession," No. 98.

Bought by Consul Weber from an Antwerp dealer in 1901.

In the Weber gallery, Hamburg, 1907 catalogue, No. 322.

35. **Houses and Barns near a Church amid Trees.**—To the right is a canal; two men in red are in a boat. Restless in composition. Some passages, especially the branches and stems of the trees, are very characteristic of Hobbema. It is therefore impossible to say definitely that the picture is not by him.

In the Peltzer collection, Cologne.

In the possession of the Cologne dealer Niessen.

36. **VIEW OF THE DUNES.**—In the centre foreground is a sandhill on which sunlight falls from the right. Beyond it a road winds from the left foreground to the right distance along a stream which curves downward in the left centre. In the middle distance is a clump of trees. In the right distance are sunlit dunes. The cloudy sky fills more than the upper half of the picture. In the left foreground is a man with a dog on the road. A study from nature. It reminds one of the earliest works of Van Goyen and A. Cuyp; but in the treatment of the greyish-green foliage, the shape of the clouds, and the rendering of the foreground, as well as in the rich impasto, it accords in style with Hobbema's later work.

Signed in full on the right at foot with a signature that is barely legible; panel, 11 inches by 14 inches.

Sale.—Haro, Paris, May 30, 1892, No. 22 (2000 francs).

In the collection of the late Alfred Thieme, Leipzig, 1900 catalogue, No. 39.

36*a*. **A COTTAGE IN A WOOD.**—In the centre, at the side of a road winding from the left foreground to the right distance, a man stands conversing with a seated man. In the middle distance a man stands conversing with a woman standing at the door of a cottage. To the right are another cottage and figures, with trees. [Identical with 233, and possibly with 51 and 60*i*.]

Panel, 20½ inches by 26½ inches.

In the collection of George Salting, London; bequeathed to the National Gallery in 1909.

In the National Gallery, London, No. 2570.

37. **A RIVER LANDSCAPE WITH A FARM.**—A sluggish stream flows through the middle and fills the whole foreground. On the left bank, in front, is part of a haystack. Farther away, near a tall tree, is a farm with a red-tiled roof. Beyond is a wooden bridge over the stream; a man is crossing it. On the farther bank is an angler with a man resting.

Panel, 20 inches by 26 inches.

In the collection of the late F. Fleischmann, London; acquired about the year 1907.

38. **LANDSCAPE WITH A ROAD AND A COTTAGE UNDER TREES.**—On the road, which leads away from the right centre, are a man and a boy. To the left, under a clump of great trees, stands a cottage. Another cottage, also surrounded by old trees, stands in the right middle distance. In the centre is a distant view. Cloudy sky. [Pendant to 83.]

Signed in full; panel, 20 inches by 26 inches.

In the collection of Baron van der Bruggen.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 58.

In the collection of Baroness Hirsch de Gereuth, Paris.

In the collection of Baron de Forest, London.

39. **COTTAGES AND CORNFIELDS.** Sm. 122.—A road through a wooded landscape leads to a cottage, partly surrounded by trees, in the middle distance. In front of it stand a man, a woman, and a child. Along a path to the right comes a man with a sack on his right shoulder. Another cottage stands under trees to the left; beyond it is a cornfield. In front are a hedge, bushes, undergrowth, and a fallen tree on the bank of a pond. A "pleasing example . . . painted with a full pencil of colour" (Sm.).

Panel, 13 inches by 18 inches.

In the collection of the Earl of Radnor, Longford Castle, 1909 catalogue, No. 6; it was there in 1760, according to the catalogue of that date.

40. **COTTAGES AMONG WOODED DUNES.**—In the left foreground a cottage stands under old oaks on a bank. Farther away is another cottage under oaks in full sunlight. A road passes through a pool in front and leads away to the right; on it are two persons with a child conversing. Two birds in a cloudy sky.

Signed in full on the right at foot; panel, 20½ inches by 26 inches.

Acquired in 1792 from De Vigneux.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 570.

41. **The Pool.**—A flooded road fills the foreground, and leads away on the right to a Gothic church. A thatched cottage overgrown with vine stands in front of the church. To the left are tall oaks almost touching the upper edge of the frame; beneath them are two thatched cottages. On the road stand a man and a woman in a red skirt with a boy at her side. Dense white clouds in the sky beyond the church. The sunlight shines through the trees and falls here and there on the road.

Signed in full on the right at foot; panel, 20½ inches by 26½ inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 46; wrongly identified in the catalogue with Sm. 39, which is 45.

In the collection of William T. Blodgett, New York.

42. **COTTAGE AMONG THE TREES.** Sm. 86.—A path winds from the centre foreground to the distance. A man with a stick on his shoulder walks forward; beyond him are a man, a woman, and a child. To the left of the path are four cottages separated by trees. In the left foreground is a clump of great trees, whose spreading branches fill a large part of the picture. On the ground beneath lie tree trunks and branches. Near them sits a woman, with a man in a red jacket reclining at her feet. Another man with a stick stands near. A man with a boy stands in front of the second cottage. To the right of the path is a gabled cottage, standing back among the trees. In the right foreground is a fence with a felled tree. Blue sky with white clouds. [Sm. mentions also a man on a grey horse with a dog.]

Signed in full on the left at foot, and dated 1665; panel, 30 inches by 43½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 80; and at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 49.

In the collection of William Blathwayt, near Bristol, 1835 (Sm.).

In the collection of G. W. Blathwayt, 1882.

Sale.—W. T. Blathwayt, Hope Edwardes, and others, London, April 27, 1901, No. 98.

In the collection of Henry C. Frick, New York, 1908 catalogue, No. 19.

43. **A ROAD PASSING WOODEN COTTAGES.**—The cottages stand between two great trees. To the right of the road is a man in dark clothes with a stick on his shoulder. Another road leads away to the right; beside this, in the centre, sit two figures in a vivid red, who have been apparently painted in by a later hand.

Panel, 20½ inches by 26½ inches.

In the collection of Mrs. Jesup, New York.

44. **COTTAGES AMID TREES, WITH A CHURCH.** Sm. 14.—In the centre a road leads away into the distance, with lofty trees on either side. In the left foreground is a large cottage. Another lies to

the right, farther away. In the right foreground is a little wooden hut with a hedge round the garden. Beyond it are a church and a cottage amid trees in full sunlight. On the road in front are figures; among them a man with a stick in one hand and a bundle in the other walks to the left. An "excellent picture" (Sm.).

Signed in full; panel, 30 inches by 42 inches.

Exhibited in the "Exhibition of a Hundred Masterpieces," Paris, 1892.

Imported into England by Thomas Emmerson, and sold to John Lucy of Charlecote Park, who had it in 1835 (Sm.).

In the collection of Baron Lionel de Rothschild, London.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 60.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 46; the collection was bought as a whole in 1907 by the dealers Duveen.

In the possession of the dealers Duveen, Paris.

45. **A VILLAGE STREET, AND A CHURCH WITH AN OCTAGONAL CHOIR.** Sm. 39.—A broad road leads from the centre foreground to the left distance; on it a man and a woman with a child stand conversing; beyond them are other figures. In the right foreground the corner of a house with a signboard projects into the picture. Beyond it, sheltered by lofty and widespreading trees, is the church with its octagonal choir; the steeple rises to the right farther away. In the left distance, but to the right of the road, is a cottage amid trees. Cloudy sky. "Painted in a broad and effective manner, with a broad impasto of colour" (Sm.).

Panel, 21 inches by 27 inches.

Sales.—H. Muilman, Amsterdam, April 12, 1813 (2050 florins).
Lapeyrière, Paris, April 14, 1817 (7100 francs).
George Morant of Intwood Hall, London, 1832 (£283 : 10s.).

Sale.—London, May 27, 1897, No. 156 (£1900).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1901, No. 18.

In the collection of Henri Heugel, Paris.

46. **WOODED ROAD.**—A road winds away from the left centre foreground. A side road on the left ends at the door of a cottage standing to the left. On the same side are two other cottages at some distance from one another, and on the extreme left of the foreground is a fourth cottage. All of them are partly hidden among trees. In the left foreground is a clump of large and lofty trees, whose spreading branches fill a large part of the picture. Beneath them a man converses with a girl seated at the roadside. On the sunlit road in the middle distance are three groups of figures at intervals. To the right of the road are bushes in front, with a wood beyond. A man in red walks to the right among the bushes. Cloudy sky, with four birds above the trees to the right.

Signed in full in the left centre, and dated 16–2 (the illegible figure was most probably a 6, and not 5 as some have suggested); canvas, 40 inches by 50 inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New

York, 1909, No. 50; the catalogue reads the date as 166–, and suggests that it was probably 1665.

In the collection of Sir Richard Ford, 1854 (Waagen, ii. 225); it had then been in the Ford family for four generations.

Sales.—London, 1871 (£3100).

Sir Richard Fowler, London, May 6, 1899, No. 89 (£9555, A. Wertheimer).

In the collection of Mrs. W. L. Elkins, Philadelphia, 1908 catalogue, No. 101.

47. **A VILLAGE AMID TREES.**—In the left centre foreground two tall trees stand apart. A road leads past them to the right. A sportsman on a grey horse rides forward from the right, accompanied by a falconer on foot carrying a ring of hawks, with dogs in front and behind. Beside a fence in the left foreground an angler, seen from the back, is near a stream which flows away into the middle distance. Beyond the stream is a village with a little church and many cottages amid trees; another cottage stands on the right in shadow. Between the stream and the cottages is a sunlit field with three men amid some light square longish blocks lying in confusion, the nature of which is not quite clear. On the extreme left is a man with a brown cow.

Canvas, 32 inches by 42 inches.

In the collection of Count Santar, Lisbon, brought from England about the year 1850.

In the possession of the Paris dealers Hamburger.

In the collection of P. A. B. Widener, Philadelphia.

48. **LANDSCAPE WITH A SUNLIT COTTAGE.**—The cottage is in the right foreground. In front is a pool, which goes away to the left. In the water to the left are ducks; on the bank to the right are two anglers, near an old tree-stump amid reeds half covered with water. Beyond is a wood on high ground; through the trees is seen a smaller wood. To the left, on the farther bank of the pool, a road leads past trees to the sunlit middle distance where a cottage stands amid trees. On the road are two figures. In front of the cottage stands a man. Summer; blue sky with light clouds. The foreground is in shadow.

Signed in full on the right; canvas, 19½ inches by 25 inches.

Sale.—Boymans, Utrecht, August 31, 1811, B. No. 39.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 124.

49. **A Cottage amid Trees.**—On the right a large wooden house thatched with reeds stands on marshy ground. At the door are a man in red and a woman. Farther to the left is a smaller house with a red-tiled roof. On the left a village road leads to a little canal; a man walks away. Farther back is a church with a steeple. The picture is probably genuine, but is not quite convincing. The foliage reminds one most of Hobbema. Madsen, in *Studier fra Sverig*, p. 116, says that the picture reminded him of an early Ruisdael. The signature, according to Bode, is a forgery.

Panel, 19½ inches by 26½ inches.

Mentioned in the Stockholm inventory of 1816.

In the Stockholm National Museum, 1900 catalogue, No. 462 ; catalogued as ascribed to Hobbema.

49*a*. **Landscape with a Cottage.** Sm. 4.—The cottage is in the centre. To right and left is a distant view. Figures.

Canvas, 44 inches by 48 inches.

Sale.—Capello, Amsterdam, May 6, 1767 (Terw. 588), No. 34 (604 florins —but, according to the original catalogue, 138 florins, Punt).

49*b*. **Landscape with a Village.**—With many figures and animals. Sunny.

Canvas, 36 inches by 50 inches.

Sale.—Amsterdam, January 20, 1772, No. 8 (495 florins, Fouquet).

49*c*. **Landscape with Cottages and Trees.**—In front a peasant and a woman are walking. In the distance is a town.

Panel, 23½ inches by 43 inches.

Sale.—Amsterdam, November 30, 1772, No. 107.

49*d*. **Landscape with a Cottage.**—Sandy soil. Various trees. Figures and a dog. [Pendant to 289*a*.]

Panel, 19½ inches by 16 inches.

Sale.—J. M. Quinkhard, Amsterdam, March 15, 1773, No. 61.

49*e*. **A Hilly Landscape with Cottages.**—Figures.

Panel, 16 inches by 23 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 91 (61 florins, Ploos).

49*f*. **Dunes with a Cottage.**—Beside a road are several cottages and a haystack, with sheep near it. A peasant and a dog.

Panel, 17½ inches by 25½ inches.

Sale.—S. van der Stel, Amsterdam, September 25, 1781, No. 60 (50 florins 5, B. Zweers).

49*g*. **Landscape with a Tumbledown Cottage.**—The cottage stands under trees by a pool. A peasant and a woman are walking. View of a village. [Pendant to 49*h*.]

Panel, 14 inches by 18 inches.

Sale.—S. van der Stel, Amsterdam, September 25, 1781, No. 61 (96 florins, with pendant, Oets).

49*h*. **Landscape with Cottages near Trees.**—A field of ripe corn. Peasants walking at the side. [Pendant to 49*g*.]

Panel, 14 inches by 18 inches.

Sale.—S. van der Stel, Amsterdam, September 25, 1781, No. 62 (96 florins, with pendant, Oets).

49*i*. **A Hilly Landscape with a Cottage.**—The cottage stands under high trees to the right. On the left are a horseman and a man on foot on a road leading up a high hill.

Panel, 19 inches by 25 inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 24.

49*j*. **A Fishing Village.**—Cottages amid dunes with high trees. In front a man and a woman rest; farther away a man is walking.

Canvas, 25 inches by 30½ inches.

Sales.—Van Zaanen, The Hague, November 16, 1767 (Terw. 655), No. 53 —but No. 57 of the original catalogue—(13 florins 10, Rottermondt).

H. Rottermondt, Amsterdam, July 18, 1786, No. 119 (38 florins, Valette).

49*k*. **Dunes.**—On a hill persons sit near trees and a church with a tower. Farther away are other buildings. In front is a pool.

Panel, 21½ inches by 26 inches.

Sale.—Hendrik Twent, Leyden, August 11, 1789, No. 19 (30 florins, Coclers).

49*l*. **Landscape in Gelderland, with Cottages and Fields in the Distance.**

Panel, 18 inches by 22 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 75.

49*m*. **Landscape with Cottages amid Trees.**—A rustic waggon; a shepherd with sheep; persons walking.

Canvas, 40 inches by 51½ inches.

Sale.—Amsterdam, July 24, 1792, No. 45 (36 florins, Fouquet).

50. **Landscape with a Cottage.** Sm. 13.—A woman with a child in her arms sits outside.

Panel, 18 inches by 23 inches.

Sale.—Jan Gildemeester, Amsterdam, June 11, 1800, No. 76 (280 florins, Labouchère).

51. **Landscape with Trees, Cottages, and Figures.** [Possibly identical with 36*a* and 60*i*.]

Panel, 20½ inches by 26 inches.

Sale.—M. van Coehoorn, Amsterdam, October 19, 1801, No. 27 (1710 florins, Coclers).

52. **Landscape with Cottages and Figures.** Sm. 22.

Sale.—Noel Desenfans, London, 1802 (£189).

53. **A Wooded Landscape with Cottages and a Barn.**—At the side peasants walk on an uphill road. Sunlight. [Pendant to 197.]

Panel, 12 inches by 16 inches.

Sale.—Amsterdam, June 16, 1802, No. 66 (2600 florins, with pendant, J. Smit).

53*a*. **A Wooded Landscape with Cottages and Figures.**

12 inches by 17½ inches.

Sale.—Amsterdam, June 16, 1802, No. 69 (39 florins, Hulswit).

53*b*. **Landscape with Cottages.**
48 inches by 32½ inches.

Sale.—A. Livernet, London, 1808 (£264 : 12s., Coxe).

54. **A View of a Village.** Sm. 34.
30 inches by 21 inches.

Sale.—General Stibbert, London, 1811 (£157 : 10s., Woodburn).

54*a*. **Landscape with a Cottage.**—The cottage is at one side. On the other side is an angler ; other figures are walking.
Panel, 14 inches by 12 inches.

Sale.—Utrecht, April 22, 1811, No. 36.

55. **Landscape.**—In the centre foreground is a great oak. To the left are two cottages and a row of trees on the bank of a pool, in which they are reflected. To the right is a farm, with a pump in front. Farther away are a clump of trees and a fence, in very fine sunlight. Here, too, are figures and accessories.
Panel, 24 inches by 35½ inches.

Sale.—Rotterdam, August 3, 1811, No. 19 (1000 florins, Muys, bought in).

56. **Landscape with Cottages.** Sm. 25.

Sale.—Jones, London, 1812 (£189, Marshall).

57. **Landscape with Cottages under Trees.**—A road winds away into the distance. At either side of it are cottages. In front are a man, a woman, and a little boy ; farther away are travellers.
Panel, 26 inches by 20 inches.

Sale.—Lapeyrière, Paris, April 14, 1817 (7100 francs) ; mentioned by Ch. Blanc, ii. 330.

57*a*. **Landscape with a Cottage.**
Panel, 6 inches by 6 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 229.

57*b*. **Landscape with a Church and Figures.**

Sale.—W. Beckford, Fonthill Abbey, 1823 (£93 : 9s., Evans).

57*c*. **Landscape with a Farm under Trees.**—A sunlit cornfield.
Panel, 14 inches by 17½ inches.

Sale.—A. Meynts, Amsterdam, July 15, 1823 (£610, Nieuwenhuys).

57*d*. **A Farm in a Wooded River Landscape.**—Figures.
Panel, 18½ inches by 20½ inches.

Sale.—Amsterdam, October 30, 1823, No. 111 (14 florins).

58. **Landscape with a Cottage and a Woman drawing Water.**—In front, near a cottage amid leafy trees, is a well at which a woman draws water. In the middle distance is a village church with cottages and trees. A fine distance.
Signed in full ; panel, 22 inches by 32 inches.

Sale.—J. Roelofs, Amsterdam, March 8, 1824, No. 67 (111 florins, Roos).

59. **Landscape with a Village.**—A view up a highroad leading almost straight into the distance. The cottages to the right are in shadow, surrounded by trees. The cottages and adjacent trees to the left are in sunlight.

Panel, 11 inches by 15 inches.

Sale.—Lapeyrière, Paris, April 19, 1825 (7000 francs).

59*a*. **Landscape with a Road winding away.**—Trees to right and left of the road. In the shade is a cottage. Travellers.

Panel, 11½ inches by 14 inches.

Sale.—Baron Vivant Denon, Paris, May 1, 1826, No. 77.

59*b*. **Landscape with a Poor Cottage.**—The cottage stands under oaks beside a little pool in front. The cottagers converse with a traveller. On the hill and the slope on which the cottage is built cattle are grazing —a bullock, a cow, two sheep, three goats, and lambs. A dog and a cat, with household utensils. Ducks on the pool. Pigeons are on and near the roof. To the right, on a road leading over a wooded hill, are a traveller on foot and a horseman. To the left, in a plain intersected by a stream, are flocks of sheep and goats, and a fisherman in a boat.

Panel, 24 inches by 32 inches.

Sale.—M. P. Krüger, Hamburg, September 1, 1828, No. 8.

60. **Landscape with a Cottage by a Pool.**—Round the cottage are high trees. A peasant and a woman pile sheaves. Fine reflections in the water.

Panel, 12 inches by 14 inches.

Sale.—J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 32 (1325 florins, J. de Vries).

60*a*. **Landscape with a Barn amid Trees.**—In front two persons converse.

Panel, 10 inches by 12½ inches.

Sale.—Baronesse de Pagniet, Utrecht, July 26, 1836, No. 7 (402 florins, Gruijter).

60*b*. **Landscape with a Cottage.**—The cottage is under high trees on the right, with small figures. In front are a hilly cornfield and a pool at which a dog drinks. In the distance, beyond a cornfield with piled sheaves, are another cottage and range of hills. A fine picture, of the master's early period.

Panel, 17½ inches by 22½ inches.

Sale.—Amsterdam, December 20, 1841, No. 21.

60*c*. **A Dune, with a Cottage and Trees beyond.**—Hilly distance. An early work.

Panel, 9½ inches by 12 inches.

Sale.—Amsterdam, December 20, 1841, No. 22.

60*d*. **A Village with Great Trees.**

Panel.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 3.

60*e*. **Landscape with Cottages.**—To the right is a road in front of sunlit cottages. Great trees stand out against the sky. Here and there are bushes.

Sale.—Paris, March 4, 1845, No. 33.

60*f*. **Entrance to a Village.**—Clumps of high trees; persons standing or walking; a town tower in the distance. An early work.

Panel, 30 inches by 43 inches.

Sale.—M. de Jongh, widow of P. J. van Oosthuijse van Rijsenburg, The Hague, October 18, 1847, No. 50.

60*g*. **Landscape with a Cottage in front.**—On the right are trees; in the centre is a path on which the sunlight falls here and there. Silvery tone.

In the collection of F. Heusch, London, 1854 (Waagen, ii. 255).

60*h*. **View of a Village.**—To the left is a dark pool; farther to the right is a great tree. [Pendant to 221. Either this picture, or its pendant, is presumably identical with 252.]

21½ inches by 15½ inches—according to Waagen, but the figures should most probably be reversed.

In the collection of the Earl of Burlington, Holker Hall, 1857 (Waagen, Suppl. 423).

60*i*. **Landscape with Two Cottages.**—Figures. [Possibly identical with 36*a* and 51.]

Panel, about 20 inches by 28 inches.

In the collection of B. Suermondt, Aachen, 1859 (Parthey, i. 590); but not now to be found in the Kaiser Friedrich Museum, Berlin, or the Suermondt Museum, Aachen.

60*j*. **Landscape with a Cottage, a Pool, Peasants, and other Figures.**

Sale.—G. F. Neame, London, 1859 (£299, Towers).

60*k*. **Landscape with Peasants and a Pool in front of a Cottage.**

Sale.—J. E. Fordham, London, 1863 (£315, Coxe).

60*l*. **A Flat Landscape.**—In front are a meadow in the shadow of clouds and a sunlit road; near these are low sandhills overgrown with willows and other small trees.

Canvas, 9 inches by 13 inches.

Sale.—Senator Gaedertz, Lübeck, September 21, 1864, No. 183 (61 florins, Bouman).

61. **A Wooded Landscape with a Cottage.**—The cottage has a red-tiled roof; the outbuildings are thatched. In front is a river; near it are high trees filling the left side. A figure is on a flight of wooden steps leading down to the water. A fine cloudy sky, with sunshine.

Canvas, 36 inches by 32 inches.

In the Bekkers collection, Cologne.
Sale.—Winnen, Paris, March 12, 1866, No. 38.

61*a*. **A Country Road.**
Signed in full; 12½ inches by 16 inches.

Exhibited at Amsterdam, 1867, No. 78.
Then in the possession of the Amsterdam dealer W. Gruijter.

61*b*. **A Village in a Wood.**—The figures are by Hobbema.
Signed; panel, 29½ inches by 42 inches.

In the Schouten collection, Amsterdam.
Sale.—F. J. Gsell, Vienna, March 14, 1872, No. 54.

61*c*. **A Wood with Cottages.**
42 inches by 54 inches.

Sale.—The Earl of Malmesbury, London, July 2, 1876 (£1102 : 10s.).

61*d*. **A Farm.**—Beside a broad hilly road leading to the left, on which are several figures, stand three farm-buildings. Near the farm is a fenced garden with high trees.

Panel, 11 inches by 21 inches.

Sale.—A. Baehner, Cologne, September 30, 1889, No. 56.

62. **COTTAGES WITH TWO WILLOWS NEAR A POOL.**—In front is a reedy pool. On the left bank are two old leafy willows, with a wooden shed between them. Beyond, amid low trees, stands a cottage which is reflected in the water in front. To the right a man and a woman converse near a stream which flows away between willows.

Signed in full on the left at foot; panel, 18 inches by 24½ inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 18.

62*a*. **A Roadside Cottage.**—A road leads from the right distance diagonally across a hill to the left foreground. In the centre is a clump of great trees. Near them, on the hill, stands a cottage, with a woman at the door. In the centre foreground are two travellers. Two others are on the road to the right and farther away, and two more are to the left, where a village lies amid trees.

Panel, 23 inches by 32½ inches.

Sale.—Frankfort-on-Main, November 28, 1905, No. 57.

63. **A Village Scene.**—Cottages under trees. To the right is a wind-mill. Figures near an inn on the road to the right.

32 inches by 42 inches.

Sale.—Lord Grimthorpe, London, May 12, 1906, No. 37.

64. **A CORNFIELD AND COTTAGES NEAR A RIVER.**—The river fills the whole foreground. In a boat to the left are two men. Beyond are a cornfield and cottages, in front of which stands a

great oak, in the centre of the middle distance. Near it to the right is a bridge over a little stream, with a sluice beyond. In the right distance trees and cottages bound the view. Near the bridge to the right are a man with a stick on his shoulder and a boy at his side; to the left is another man. Great white clouds in a greyish-blue sky.

Panel, 17 inches by 24 inches.

In the collection of L. Nardus, Suresnes.

Sale.—P. A. B. Widener of Philadelphia and others, Amsterdam, June 30, 1909, No. 9 (6000 florins).

In the collection of John G. Johnson, Philadelphia.

65. **Landscape with a Cottage amid Trees.**—In the centre is a clump of three tall trees. To the left of these is a cottage; a woman leans on the half-door. In front a stream extends to the front, where stands a tree-stump. To the right of the trees a road winds round from the centre foreground to the left distance. On the road in front are a woman with a basket on her left arm, facing the spectator, and a herdsman with a long stick to the right of her driving away a cow. In front of the woman is a dog. Farther back a woman drives a herd forward along the road. To the left is a shepherd with sheep. In the right foreground another road branches off to the right towards high ground; on this road are a man and, farther right, a woman with a child and a farm-waggon. The figures and cattle are ascribed to N. Berchem. Seemingly not a bad picture, to judge from the reproduction, although catalogued merely as attributed to Hobbema.

Signed in full on the right at foot; panel, 30 inches by 43 inches.

In the collection of the Empress Catherine II. of Russia, who gave it to Prince Vorong.

Sale.—C. T. Yerkes, New York, April 5, 1910, No. 127—No. 47 of the *édition de luxe* of the catalogue.

65*a*. **View of a Hamlet amid Trees.** Sm. 91.—On the right is a cottage in an enclosed garden, partly overshadowed by trees, one of which bends over a road leading from the front to a distant farm. In front is a rough open common, with a pool overgrown with flags and bushes, on the bank of which are several logs and a tree-stump. In the centre of the middle distance is another cottage, partly hidden by trees. Farther to the left is a clump of elms, through which are seen several cottages. On the road two men and a seated woman are conversing, while a third man with a stick approaches. A man and a woman cross the common. In the distance are more figures. Brilliant sunshine.

Described by Sm. from an engraving by Vivares, dated 1779.

66. **A WATER-MILL.** Sm. 121, and Suppl. 23.—The mill stands on the right, beyond the pool into which the mill-stream falls from the trough on the roof. The mill-wheel is in an outbuilding with a steep roof, which adjoins the large mill-house facing the spectator. At the open door stands a woman. In front of the house a man rolls a cask; another cask stands to the left before the door. Two tall trees grow in front of the mill. Behind it a thick wood extends almost to the left edge

of the picture. To right and left of the pool in front are reeds. Broad and sure in style; the water is thinly painted. Greyish-blue foliage.

Signed in full on the water to the left; panel, 24 inches by 33½ inches.

The same mill appears:—1. Seen from the same side, but only the left half, in the Wantage picture (86); 2. seen from the front left-hand corner, in the examples in the Rijksmuseum (67), in the Chicago Art Institute (71), and in the Wallace Collection (85); 3. seen from the narrower left side, in the examples in the Albert von Oppenheim collection at Cologne (75), in the Yerkes sale at New York (81), and in the Brussels Museum (69). In the last-mentioned picture, however, it is not quite clear from which side the mill is painted.

Engraved by W. Unger, J. A. Boland, and L. Löwenstam, and lithographed by J. D. Steuerwald.

Bought from G. J. van Heugel, The Hague, 1834 (6500 florins).

In the collection of J. Rombouts, Dordrecht, 1835 (Sm.) and 1850.

In the collection of L. Dupper, bequeathed in 1870 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 1187.

67. **A WATER-MILL.** Sm. 57, and Suppl. 16.—In the centre is a mill, seen in a three-quarter view, with a mill-wheel at either side. The water is led to the left wheel along a trough supported on posts. At the corner of the house the water falls into the pool, which fills the whole width of the foreground. In front of the mill are some lofty trees. To the left, behind the mill, and in the right distance is a thick leafy wood. At the door of the mill is a peasant. In front a woman in red washes linen in a tub. A man and a child approach the mill from the right. Hills in the distance. See note to 66. An "excellent picture" (Sm.).

Signed in full on the left at foot; panel, 24½ inches by 34 inches.

Engraved by L. C. van Kesteren.

In the collection of William Smith, London.

In the collection of Chevalier Bonnemaison, Paris.

Sales.—London, 1822 (£305, bought in).

La Fontaine, London, 1824 (£524, bought in)—according to Smith; Redford in *Art Sales* says that the sale was in 1822 (£320, bought in); but the sale took place in Paris, May 28, 1821.

London, 1831 (£191 : 2s.).

Allan, Edinburgh, 1835 (£156 : 9s., Sm.).

In the collection of A. van der Hoop, Amsterdam, 1842 (Sm.); bequeathed to Amsterdam in 1854, and lent to the Rijksmuseum since 1885.

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 1188.

68. **THE WATER-MILL.** Sm. 84.—An undershot water-mill stands in the left centre beyond a stream which fills the foreground. To the left is a view over wooded country. To the right of the mill, on high ground, are a few trees, past which a sunlit road leads to the right. Beyond and to the right is a wood with vistas. On the right, amid bushes, is a cottage surrounded by a fence. In front is a foot-bridge. Figures on the road and in the left distance. [Pendant to 104.] "Were it not that the brown grounds have so unusually protruded, they would be reckoned among the artist's good productions" (Sm.).

Signed in full on the right; canvas, 30 inches by 44 inches.

Sale.—London, 1833 (£283 : 10s., bought in).
In the Fordham collection.
Sale.—Schneider, Paris, April 6, 1876, No. 10 (100,000 francs).
In the Antwerp Museum, 1905 catalogue, No. 675.

69. **THE WATER-MILL.** Sm. 75.—In the left middle distance is an overshot water-mill with a red roof and the mill-wheel under cover. In front is a pool. In the left foreground a woodcutter works on a felled tree. To the right is a wooden hut surrounded by a fence; near it stands another woodcutter. A road leads away round the pool; on it are two travellers. At the edge of the pool is an angler. On the right, at some distance from one another, are two cottages and clumps of trees. A fine summer day with cloudy sky. [*See* 66.]

Panel, 30 inches by 43½ inches.

Imported from Holland by Harrington.
In the Wise and Barnet collections successively.
Sale.—Abrahams, London, 1831 (£451 : 10s., Tunnecliff of Derby).
In the Hindley collection, Manchester.
Sale.—O'Neil, London, 1834 (£719 : 5s.).
Bought from the Paris dealer S. Bourgeois in 1888 for Brussels.
In the Brussels Museum, 1908 catalogue, No. 220.

70. **Landscape with a Water-Mill.**
Signed.

Exhibited at Leeds, 1868, No. 715.
In the collection of the Duke of Devonshire, Chatsworth.

71. **THE WATER-MILL.** Sm. 105.—A pool fills most of the foreground. The mill-stream flows in on the right through a sluice, below which are two water-wheels. The great red roof of the mill stands out against a thick wood to the left and a row of trees to the right. In the left centre foreground is a clump of half a dozen great trees; farther to the left is a road leading to the distance. On the road in front is a man in a red jacket with a stick on his shoulder; in the middle distance are a man and a woman. Two slender trees stand before the mill-door, at which is a woman; a sort of quay extends round the mill-pool. Three ducks are on the water. In the left distance are houses half hidden by trees. A very good picture. [*See* 66.]

Signed in full on the left at foot; canvas, 31½ inches by 43 inches.

In the collection of John Ellis, 1755.
Described by Sm. in 1835 from a drawing.
In the collection of Lord Mount Temple, according to Durand-Ruel in December 1890.
In the collection of Prince Demidoff, San Donato; but not identical with 106.
Presented by Mr. and Mrs. Frank G. Logan in 1903 to the Chicago Art Institute.
In the Chicago Art Institute, 1908 catalogue, No. 16.

72. **THE WATER-MILL.**—Under oaks to the left stands an undershot water-mill with thatched buildings. On the right the mill-stream flows away into the distance, where is a church with a little belfry.

A man crosses a bridge over the stream. The water, with ducks on it and reeds, fills the right foreground. Under a willow to the left is an angler in a red coat. Light clouds, sunlit from the left, in the sky. The rather dark shadows disturb the effect. The same mill appears in 110.

Signed in full in the centre at foot on a plank in the water; panel, 23½ inches by 33½ inches.

Exhibited at Leipzig, 1889, No. 107, and at Munich, 1895, No. 25.

In the collection of the Duke of Courland and Sagan, 1855 (Parthey, i. 589).

In the collection of Prince von Hohenzollern-Hechingen, Löwenberg, 1858 (Parthey, i. 589).

Sale.—Dr. M. Schubart, Munich, October 23, 1899, No. 30 (85,000 mark, Dresden Gallery).

In the Dresden Gallery, 1908 catalogue, No. 1664 A.

73. **TWO WATER-MILLS.** Sm. 87 and 119.—On the right a road ascends gently to a light-green sunlit place in the middle distance, to right and left of which are two undershot water-mills. The mill on the left consists of two buildings with the water-wheel between them. The light red of the tiled roofs is delicately harmonised with the light grey of the tree-trunks near and the light greyish green of the foliage. From the mill on the right a stream flows between trees to the right edge of the picture. To the left of the left-hand mill is a pool with a boat on it and a shattered tree-stump standing out of the water. Between the mills and nearer the front is a clump of two tall trees bending away from each other; the warm dark-brown foliage is kept in the same brownish tone as the foreground. At the end of the pool is a foot-bridge with small figures; to the left is a low wood with cottages among the trees. In the left corner of the foreground is a felled tree; to the right are others. On the road to the right is a traveller with a stick; another man sits by the roadside; both have red caps.

Canvas, 35 inches by 50 inches.

Engraved by Vinkeles.

Sales.—L. B. Coclers, Amsterdam, August 7, 1811, No. 31 (1700 florins, Roos, bought in).

J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 31 (1900 florins, Steengracht).

In the Steengracht collection, The Hague; it was there in 1835 (Sm.).

74. **WATER-MILLS IN A WOOD.**—The mill-houses fill a large part of the picture. The figures are inconspicuous.

Signed in full on the left, and dated 1662.

In the collection of G. Martius, Kiel.

75. **A WATER-MILL WITH A SMOKING CHIMNEY.** Sm. 154.—The same mill as in the Amsterdam pictures (66 and 67). It stands on the left, and the wheel in an outbuilding is seen sideways. At the left edge of the picture is the upper part of a second wheel; a third wheel, seen in front, is on the extreme right. A group of three tall trees, cut off by the frame, is on the right. Between the mill and these trees is a pool; in the sunlit middle distance two roads lead away from the water

to right and left. At the fork of the roads is a man in red. Beyond is a cottage amid trees. A stream flows from the pool to the front; it is crossed by a plank. Light-grey tone. The green is much more true to nature than in most of Hobbema's large pictures, and the red of the tiled roof is more modest in tone. A delicate and unpretentious work. [*See* 66.]

Signed in small white letters on the plank in the centre foreground; canvas, 14 inches by 13½ inches.

A sketch for the picture is in the Teyler Museum, Haarlem, portfolio R, No. 37.

In the collection of Joseph Barchard, London; sold privately in 1826.

Sale.—Nieuwenhuys, London, May 10, 1833 (£158 : 11s.).

In the collection of Henry Bevan, London, 1835 (Sm.).

Sale.—Sir E. J. Dean Paul, London, June 27, 1896 (£1552 : 10s.).

In the collection of Baron A. von Oppenheim, Cologne, 1904 catalogue, No. 18.

76. **A VILLAGE, WITH WATER-MILLS.** Sm. 61.—In the left middle distance a water-mill stands on the right bank of a stream which flows to the front and fills almost the whole foreground, where a few ducks are on the water. A tall tree with a gnarled stem, growing on the right bank in the centre foreground, breaks the line of the building beyond. On the left bank are trees and undergrowth. The great water-wheel to the left of the mill is supported on piling; nearer the front planks are laid on piles across the stream. To the right of the mill, beyond a clump of trees, are two other mills, also with undershot wheels; the centre mill is partly hidden by a clump of trees in the right foreground; the mill on the right is almost entirely cut off by the frame. The open space in front of the mills is in sunlight. On the river bank in front are two anglers, one of whom is seated while the other stands; beyond them are a woman and a boy. In the right foreground a mass of foliage hangs over the water. A fine sky with light clouds; four birds are flying on the left, and five on the right.

Signed in full; panel, 23½ inches by 32 inches.

In the possession of Vaillant, Amsterdam, who sold it to Sm. in 1824.

Bought by Sir Robert Peel from Sm. in or shortly after 1824 (for £525).

In the collection of Sir Robert Peel, Bart., 1835 (Sm.); bought for the National Gallery in 1871.

In the National Gallery, London, 1906 catalogue, No. 832.

77. **A WATER-MILL IN A VILLAGE NEAR A CHURCH.** Sm. 51.—In front is a sheet of water, bounded in the left middle distance by a dyke, on which a path runs beside a high wall. Above the wall rise the upper part of a great church and some house-roofs. In the right centre is an undershot water-mill built on wooden piles. On a platform in front of it a man holds a basket-net in the water. To the left, at the foot of steps leading to the water, is a washerwoman. A very good picture.

Signed, and dated 1657 (?) according to Sm. and Waagen, but this date, considering the developed style of the picture, is scarcely possible; panel, 14 inches by 20½ inches.

A sketch for the picture—measuring 7 inches by 11½ inches—is in the Dutuit collection, in the Petit Palais des Beaux-Arts, Paris, 1907 catalogue, No. 996.

Sales.—(Probably) J. van der Marck, Amsterdam, August 25, 1773, No. 127 (150 florins, Fouquet).

R. de Saint-Victor, Paris, March 26, 1822 (2810 francs).

In the collection of Lord Francis Egerton, Bridgewater House, London, 1835 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 148.

78. **A WOODED LANDSCAPE WITH A WATER-MILL AND A ROAD WITH RIDERS.** Sm. 114.—To right and left are clumps of trees. Between the trees is seen the sunlit middle distance, in which cottages amid trees are scattered about the open plain. To the left of the foreground, which is all in shadow, a gable roof projects into the picture. Near it is a road with tree-trunks at the sides. A man sits on a tree-trunk, conversing with another man who stands in front of him. A lady on a grey horse and a gentleman on a bay horse, followed by a servant, ride along the road. A beggar asks an alms of them. To the left, at the edge of the picture, sits a woman.

Signed in full, and dated 1668; panel, 24 inches by 33 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1883, No. 246.

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 62; it was in the Royal collection in 1835 (Sm.).

79. **A WATER-MILL WITH A CLUMP OF TREES AND A ROAD.** Sm. 113.—An undershot water-mill stands on the left on the farther bank of a reedy pool. It consists of a house placed diagonally to the foreground, with an outbuilding on the left which, with the gable, is turned towards the front. On the right, across a meadow beyond the mill, are two cottages. To the right a road leads through a clump of lofty trees towards a low cottage hidden amid bushes. In the right foreground, in shadow, is a hedge. A woman and a child sit at the roadside in sunlight; in front a man with a stick walks along. Blue sky with light clouds. "An excellent production" (Sm.).

Signed in full; panel, 20½ inches by 27 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1886, No. 95.

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 129; it was in the Royal collection in 1835 (Sm.).

80. **LANDSCAPE WITH A WATER-MILL.** Sm. 102.—To the left are a large and a small cottage, near which stands a water-mill in shadow amid trees. At the side of the mill is a sluice, crossed by a foot-bridge. A river fills the right side of the picture. On the bank are cottages and trees. It is crossed by a bridge, on which is a peasant. In the distance rises a church spire. In the water are a few ducks; an angler is on the bank. The foreground is in half shadow.

Canvas, 26 inches by 31½ inches.

Exhibited at the British Institution, London, 1821.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 81; it was in Lord Bute's collection at Luton in 1835 (Sm.).

81. **A WATER-MILL.**—The same mill as in the Amsterdam picture (66) but seen from one of the narrow sides. It stands in the left foreground, with a woman walking up to the left in front. In the right foreground are great trees and a road, on which two men exchange greetings. In the wooded middle distance to the right is a cottage. [*See* 66.]

Signed in full in the right-hand corner at foot; panel, 21½ inches by 29 inches.

In the possession of the Paris dealer, E. Wildenstein.

Sale.—C. T. Yerkes, New York, April 5, 1910, No. 123—but No. 46 of the *édition de luxe* of the catalogue—(Dowdeswell).

In the possession of the London dealers Dowdeswell.

82. **WOODY LANDSCAPE WITH A LARGE WATER-MILL.** Sm. 123.—In the left foreground is a great oak, the topmost branches of which are cut off by the upper edge of the frame. Near it are bushes, with seven figures. A lady and a gentleman listen to the playing of three men with fiddle and pipe, who sit on a log at the roadside; two other figures are in the centre foreground. A rude fence crosses the foreground diagonally. On a broad river to the right stands an undershot water-mill, consisting of three buildings. Beyond the river to the right are three cottages, with trees and figures. Cloudy sky. The effect of sunlight beyond the river is very fine, but the shadows in the foreground have darkened. An important work. The foreground figures are attributed in the Dulwich catalogue to an unknown painter and those in the distance to Hobbema himself, but this statement must remain unconfirmed.

Signed in full; panel, 23½ inches by 32½ inches.

Engraved by R. Cockburn.

In the Dulwich College Gallery, London, 1892 catalogue, No. 87 (old No. 131); it was valued by Sm. in 1835 (at £500).

83. **LANDSCAPE WITH A WATER-MILL AND A CLUMP OF TREES.**—On the left are an undershot water-mill and a cottage beyond a stream. A road leads from the right-hand corner towards the left; a man and a woman stand conversing. In the right centre is a clump of tall trees. Beyond the road is a wood. [Pendant to 38.]

Signed in full; panel, 20 inches by 26 inches.

In the collection of Baron van der Bruggen.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 59.

In the collection of Baroness Hirsch de Gereuth, Paris.

In the collection of Baron de Forest, London.

84. **A WOODED LANDSCAPE WITH A WATER-MILL.**—In front is a pool, with a man angling near a felled tree-trunk. On the right, near the water, is flat country with a house and four figures.

To the left is a country house with other buildings and a man. In the centre is a clump of trees. Blue sky. The figures are by Hobbema himself.

Signed in full on the right at foot; panel, 23 inches by 32½ inches.

Bought from the London dealer Martin Colnaghi about the year 1889.

In the collection of Mrs. Joseph, London.

85. **LANDSCAPE WITH A WATER-MILL.** Sm. 3 and 69.—On the left is a road coming from the distance and crossing a plank bridge over a little stream in front. Two men come over the bridge; in the road behind them a man and a woman stand conversing with a man seated on the left side of the road, near a single tree on the left. In the distance to the left is a man with a stick or gun on his shoulder. To the right of the road is a clump of lofty trees on the bank of the stream. To the right of the trees, across the stream, is an overshot water-mill with a broad low roof. Beyond it, to left and right, are trees, and two trees grow in front. At the mill-door is a man; a man approaches the door from the right. The mill-stream pours down from the trough into a pool filling the right foreground and flowing away under the plank bridge to the left. In front to the left is part of the nearer bank with rough grass on either side of the road. A very fine picture, vigorously handled. The clump of trees to the left is rather dark. The prevailing tone is a light green. [*See* 66.]

Signed in full in the right centre at foot; panel, 26½ inches by 36 inches.

Sale.—J. Tak, Soeterwoude, September 5, 1781, No. 24 (525 florins, Delfos).

In the collection of Madame Hoofman, Haarlem, 1827 (Sm.); sold June 2, 1846.

Sale.—William II., King of Holland, The Hague, August 12, 1850, No. 98 (27,000 florins).

In the collection of the Marquess of Hertford.

In the Wallace Collection, London, 1908 catalogue, No. 99.

86. **A WATER-MILL IN THE SHADE OF A GREAT OAK.** Sm. 67.—The water is led in a broad wooden trough, at the height of the roof, to the top of the wheel, but the wheel is motionless and the water rushes down into a pool which fills the foreground. Among trees in the centre of the middle distance stands a cottage; on a footpath leading to it are a lady and a gentleman. On the extreme right are two anglers; one has hooked a fish and the other brings a landing-net. In the left distance is a sunlit cornfield with sheaves and gleaners at work. Beyond it is a village, with the church tower rising above the trees. A road leads from the left foreground past the cornfield to the village; on the road are several figures. Blue sky with white clouds. The same mill as in 66. "A clear and excellent picture" (Sm.).

Signed in full on the left at foot, and dated 1664; canvas, 36½ inches by 50 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1870, and 1888, No. 71; and at the Guildhall Art Gallery, London, 1894, No. 74.

Sm. suggests inaccurately that this was identical with the picture of the Pieter Caauw sale, 1768 (98).

Sales.—L. B. Coclers, Amsterdam, August 7, 1811, No. 30 (4100 florins, Muller).

G. Muller, Amsterdam, April 2, 1827, No. 25 (13,075 florins).

In the collection of Baron Verstolk van Soelen, The Hague, 1835 (Sm.) and 1846 catalogue, No. 21; sold as a whole in 1846 to T. Baring, H. Mildmay, and J. Loyd (afterwards Lord Overstone).

In the collection of Lord Overstone, London.

In the collection of Lady Wantage, London, 1905 catalogue, No. 103.

87. **THE WATER-MILL.** Sm. 72.—A wooded landscape, with a clump of trees in front on the right bank of a mill-stream. In the middle distance is a mill amid trees, with a group of cottages. Beyond the mill is an open space in full sunlight. On the left is a bank with rushes, a fallen tree, and a fence. A woman in a blue skirt and white bodice leads a cow into the stream, with a man driving it from behind; this group is in the manner of A. van de Velde. To the right, on a road leading to the ford, are a man and a boy; these figures are by Hobbema himself. Grey cloudy sky. Waagen remarked that it had once been a very fine picture, but that it was not in a good condition, as the foreground and trees had darkened. An "excellent picture" (Sm.).

Signed in full on the left, and dated 1667; canvas, 39 inches by 57 inches.

Engraved by R. Earlom.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 62; and at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 51.

In the collection of Lord Trevor, 1783.

Sale.—Lady Hampden, London, April 16, 1834 (£1044 : 15s., Woodin).

In the collection of John Walter, Bearwood, 1835 (Sm.).

In the possession of the London dealer Thomas Lawrie.

In the collection of Sir Edgar Vincent, Esher.

In the collection of J. Pierpont Morgan, New York.

88. **THE WATER-MILL.**—An undershot water-mill stands in the left centre beyond a stream filling the left half of the foreground. The mill-wheel is fixed in a timber staging which connects the mill with the right bank. In the right foreground, near the water, are lofty oaks, with a dog. In the left distance a road leads away through bushes; on it are two figures, seen from the back. There are ducks on the water. The same mill is represented in 108, of the same year. [Compare 94 and 108.]

Signed in full, and dated 1662; canvas, 22½ inches by 28½ inches.

Exhibited at Copenhagen, 1891, No. 75.

In the collection of Claus Christian Berg, MS. catalogue of 1816, No. 138.

In the collection of the Crown Prince Christian Frederick, 1825, according to the rough draft of the 1832 catalogue, now in the State Archives.

Sale.—Caroline Amalie, Copenhagen, April 24, 1882, No. 205 (R. Henriques).

In the collection of J. Hage, Nivaa, Denmark, 1908 catalogue, No. 29; bought in Cologne in 1904.

89. **THE WATER-MILL.** Sm. 53.—In front is a road, with fallen trees to the left and, in the right centre, two lofty trees on the bank of a stream. To the left, in the sunlit middle distance, are three undershot water-mills, with trees to the left of them and more trees to the right. On the bank in front of the nearest mill are two figures with a dog. In front of the farthest mill are a man on a bridge and a grey horse and cart. To the right of the water, beyond the two trees, are two men; in the left foreground is a sportsman, whose dog is in the road to the left of the trees. The farthest mill is reflected in the sunlit stream. The figures were wrongly ascribed to A. Storck (as by Sm.); they are by Hobbema himself and are in tone with the landscape and not unduly prominent. A masterpiece of Hobbema's. [Pendant to 28. Compare 92, and 135.]

Signed in full; canvas, 32 inches by 26 inches.

Exhibited at the British Institution, London, 1818.

Not in the Coclers sale, Amsterdam, as the Mecklenburg sale-catalogue of 1854 stated.

In the Reynders collection, Brussels; bought with the pendant by the dealer Buchanan in 1817 (for about £900) and sold to George Watson Taylor (for £1155); *see* Buchanan, ii. 303.

Sales.—G. W. Taylor, London, June 13, 1823 (£840, bought in, according to Sm.; but £997, Seguier, according to *Memorials of Christie's*, i. 106).

G. W. Taylor, Erlestoke, 1832 (£546, Nieuwenhuys).

Nieuwenhuys, London, May 10, 1833 (£1008, bought in).

Baron von Mecklenburg, Paris, December 11, 1854, No. 3 (72,000 francs); *see* Ch. Blanc, ii. 502.

In the Louvre, Paris, 1902 catalogue, No. 2404.

90. **THE WATER-MILLS.** Sm. 71.—A broad still pool fills the left foreground. On the farther bank, to the left, stand two undershot water-mills. The one to the right is seen at an angle, with the front facing the water in sunlight and the end in shadow; the whole building is reflected in the pool. The other mill, to the left, is almost surrounded by trees which extend to the left edge of the picture. The nearer bank of the pool extends from the centre to the right of the foreground. Upon it, in the right centre, is a clump of tall leafy trees, with more trees to the right edge. Through the trees is a sunlit glade, in which stand a man, a woman, and a boy, seen from the back. Beyond the glade in the centre of the middle distance is a vista of open country, with a wood to the right. In the right foreground are three men in the shade of the trees. Beside the pool, in shadow, stands an angler. A sunny sky with clouds. Two birds fly over the mills. The same mills occur in 91, 93, and 104.

Signed in full on the left; canvas, 30 inches by 42½ inches.

A copy was in a private collection at Neuilly, near Paris, in 1904.

Sale.—E. A. J. van den Meersche, Ghent, July 4, 1791.

In the Van Saceghem collection, Ghent, 1827 (Sm.).

Sales.—Saceghem of Ghent, Brussels, June 2, 1851.

Th. Patureau, Paris, April 20, 1857, No. 9.

Duc de Morny, Paris, May 31, 1865, No. 52 (81,000 francs, Dutuit).

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux-Arts, Paris, Dutuit bequest, 1907 catalogue, No. 905.

91. **LANDSCAPE WITH MILLS.**—On the left an undershot water-mill with another building stands on a bank beyond a reedy pool. To the left of the mill is a road leading to the pool, with two figures. In the right foreground, on a road leading away, a man and a woman stand conversing. To right and left are tall trees. Under one tree a man, in a black coat with a broad white collar and a hat, sits reading a paper. [Compare 90.]

Signed in full in the right foreground; panel, 18½ inches by 24½ inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 16.

In the collection of A. Lehmann, Paris.

92. **THE WATER-MILLS.**—A repetition, in a broad picture, of 89 (at the Louvre). The wheel, however, is seen more from the front. Sunny grey sky with bluish clouds. A sportsman in red; on the road to the right are cattle with a herdsman. The figures are by Wouwerman, according to Michel.

A broad picture.

In the collection of Baroness James de Rothschild.

In the collection of the late Baron Alphonse de Rothschild, Paris.

93. **THE WATER-MILL.** Sm. Suppl. 20.—A wooded landscape, with a water-mill and its staging in the centre. In the right foreground is a pool overgrown with water-plants, from which a road leads round to the opposite side, where a man and a woman stand conversing. Beyond the mill are trees, with an opening to the right; here a woman is crossing a bridge, and there are two other figures. Fine sunlight. [Compare 90. Pendant to 131.]

Panel, 20½ inches by 26 inches.

In the collection of the Earl of Egremont, Petworth, 1842 (Sm.).

In the collection of Lord Leconfield, Petworth, No. 380.

94. **A WOODED LANDSCAPE WITH A WATER-MILL.**—In the left centre foreground is a lofty oak with two small trees. Beyond these to the left is an undershot water-mill, built on a brick foundation, with the roof partly thatched and partly tiled. The great mill-wheel, with its timber framework on three supports, is at the nearer end of the building, which is boarded up to a point above the wheel. Between the mill and the edge of the picture is a view of sunlit country. To the right of the oak a road winds away to a wood, which fills more than the right half of the middle distance. At the right edge of the picture, the tower and choir of a church rise above the trees. In the left foreground is the mill-pool with a reedy bank. In the centre are two horsemen, with two dogs running in front; one man, in yellow, rides a grey horse, while the other, in red, is on a bay horse. In the right foreground a traveller with a bundle on his back sits, leaning his right hand on his

stick. In the right distance a peasant with a boy at his left walks away. The foliage of the oak in the centre is turning brown; the timber-work of the mill is painted darkly. This is the same mill, viewed from the same spot, as that which Ruisdael painted in his picture at Amsterdam (145), dated 1661; but Hobbema takes a somewhat broader view of the subject. Hobbema had painted the scene in 1662 (*see* 108). [Compare also 88, and 100.]

Signed in full in the right centre, and dated 1664; canvas, 39½ inches by 57 inches.

Exhibited at the Burlington Fine Arts Club, London, 1871; and at the Royal Academy Winter Exhibition, London, 1894, No. 60.

Sales.—Amsterdam, July 5, 1833, No. 11 (3000 florins, Gockinga).
Earl of Dudley, London, June 25, 1892, No. 9 (£2415).

In the possession of the London dealer Martin Colnaghi, 1894.

In the collection of P. A. B. Widener, Philadelphia, 1900 catalogue, No. 212.

94*a*. **A Water-Mill.**

Sale.—Lord Montfort, London, 1776 (£59 : 14s., Borronneau).

95. **Landscape with a Water-Mill.**—The mill stands on the farther bank of a stream amid tall trees which cast a pleasant shade on the water. On the sunlit bank in front sits an angler. In the hilly middle distance is a sunlit vista, with reflections in the water, and a man crossing a bridge. [Pendant to 186.]

Panel, 23½ inches by 33½ inches.

Sale.—E. G. van Tindinghorste, Amsterdam, March 26, 1777, No. 30 (305 florins).

95*a*. **Landscape with a Mill.**—On an uphill road with tall trees peasants are walking. At the side is a still pool. In the distance is a mill.

Panel, 13 inches by 21½ inches.

Sale.—Amsterdam, August 23, 1808, No. 68 (190 florins, T. Spaan).

95*b*. **Landscape with a Water-Mill.**—Figures by Berchem.

Sale.—Bryan, London, 1809 (£462 : 2s., Elwin).

96. **Landscape with a Water-Mill.** Sm. 33.—A canal traverses the scene. A water-mill on the bank fills the whole left side. On the right is sandy soil in full sunlight, forming a fine contrast to the rich and powerful hues of the trees.

Panel, 22 inches by 31 inches.

Sale.—De Séreville, Paris, January 21, 1812 (1805 francs).

97. **Landscape with a Water-Mill.** Sm. 24.

Sale.—Jones, London, 1812 (£157 : 10s.).

97*a*. **Landscape with a Water-Mill amid Trees.**—Near it is an angler with a rod.

Canvas, 23 inches by 29 inches.

Sale.—Maximilian I., King of Bavaria, Munich, December 5, 1826, No. 36 (800 florins).

98. **A Wooded Landscape with a Water-Mill.** Sm. 31.—The water-mill is in the centre. Beside it is a sluice, from which a broad stream flows to the front. To the left are leafy trees, through which passes a rough road. A peasant, followed by a dog, drives two cows and three sheep along the road. In front of him a sportsman in a red jacket points his gun at some ducks on the other side of the water. A boat laden with sacks lies near the bank. Beyond it is a red-tiled cottage, close to meadows with trees. A sunny morning. The figures and cattle were attributed by Sm. to Berchem, but were assigned in the 1768 sale-catalogue to Dirck van Bergen.

Canvas, 38½ inches by 52 inches.

Sales.—Pieter Caauw, Leyden, August 24, 1768, No. 15 (300 florins).
P. van Spijk, Leyden, April 23, 1787, No. 41.
Crawford, London, 1806, No. 7 (£210, Barnet); *see* Buchanan, ii. 182.
Charles Offley, London, 1809 (£462).
M. Zachary, London, 1828 (£1575, bought in).

In the collection of Michael Zachary, London, 1835 (Sm.).

99. **A Water-Mill and Cottages.** Sm. Suppl. 4.—A high road leading from the foreground to the distance divides the landscape. On the left stands an overshot water-mill amid clumps of leafy trees. In the centre is a cottage amid trees; a person stands at the half-door conversing with a peasant. A thatched cottage stands in the shade of trees to the right. A man and a boy stand conversing with a traveller seated at the roadside. A man in a red jacket is near a pool on the left. A summer afternoon. An "admirable picture" (Sm.).

Canvas, about 36 inches by 50 inches.

Exhibited at the British Institution, London, 1837.
Then in the collection of the Earl of Burlington, Holker Hall.

99*a*. **A Wooded Landscape with a Water-Mill.**
30 inches by 43½ inches.

Sale.—S. Tulp, Leeuwaarden, April 9, 1846, No. 1 (10,000 florins, bought in).

99*b*. **A Water-Mill, a Village Church, and a Cottage.**

Sale.—Sir T. Baring, London, June 2, 1848 (£288 : 15s., White).

100. **A Water-Mill.** Sm. Suppl. 25.—A water-mill stands on the left, beyond a stream. A winding road in the centre foreground leads round a knoll through a well-wooded and undulating country. On the bank of the stream, near the road, are a large tree and two small trees. Two horsemen, preceded by two dogs, approach the trees. A traveller, with a bundle on his back, sits on a bank at the side. The tower and part of the roof of a church rise above trees in the distance. [Pendant to 132. Compare 94.]

Signed, and dated 1633—according to Ch. Blanc; canvas, 51 inches by 54 inches.

This picture and the pendant were offered for sale by the Amsterdam dealer Roos about the year 1833. Sm. then agreed with others that they were by an imitator of Hobbema; but "lining and judicious cleaning have since so greatly improved them," he wrote in 1842, "that he feels no hesitation in now recording them among the works of the master."

Sales.—Amsterdam July 5, 1833 (J. Nieuwenhuys).

Héris (Biré), Paris, March 25, 1841, No. 2 (16,800 francs, W. Hope); *see* Ch. Blanc, ii. 440. According to this sale-catalogue, the pictures were sent, with others, from the Prince of Orange's Château of Loo to Amsterdam in 1713 and sold (for 1150 florins); but Hoet (i. 149) does not mention them. They were bought by an ancestor of Lord Courtenay, in whose family they remained till 1816, when they were put up for sale at the Château of Portland. This is Sm.'s version. But the Héris sale-catalogue says that the pictures were painted for ancestors of Jonkheer Alberda and were in his collection, but had been in the possession of the Groningen dealer Gockinga since 1834.

W. W. Hope, London, June 15, 1849 (£367 : 10s., bought in)—according to a MS. note by Sm. in his own copy of his catalogue.

101. **The Entrance to a Wood and a Water-Mill.**—Here and there are figures. Birds are flying. The trees in the wood are strongly lighted. The foreground trees are very large and include a shattered oak. In the distance are hills and water. A bright sky with a few clouds.

Signed, and dated 1665; canvas, 62 inches by 73 inches.

Sale.—L. Casterman and others, Antwerp, July 19, 1858, No. 72.

102. **Landscape with a Water-Mill.**—On the left great trees shade a road on which a man and a boy are walking. In the right centre is a water-mill. On the right bank in front is a great tree which has been uprooted and has partly fallen into a still pool.

Signed in full in the left centre; canvas, 28 inches by 33 inches.

Sale.—Baron de S——, Paris, May 3, 1869, No. 38.

103. **Landscape with a Water-Mill.**—The mill is on the right. To the left is a clump of trees. In the middle distance is a sunlit village.

In the collection of the Earl of Dunmore, 1857 (Waagen, Suppl. 445).

Sale.—Earl of Dunmore, London, 1870 (£650).

104. **The Water-Mill.** Sm. 83, and Suppl. 17.—To the left, on the farther bank of a pool, stands an undershot water-mill with adjacent buildings. Water rushes under the wheel and through three shoots below the mill. On the right are clumps of trees, beyond which is a meadow with timber lying in it. In the distance are fields with hedges. In the right foreground a woman, wearing a dark jacket and a red skirt, stands on a path, conversing with a man and a boy. At the end of the wood are two other figures. To the left a man with a pole is near the corner of a cottage; an angler is on the bank of the pool. The scene corresponds exactly to that of 90 (Dutuit), except that here a solitary tall tree stands in the right centre which is not shown in that picture. [Pendant to 68.]

Panel, 30 inches by 44 inches.

Etched by Greiner.

Sales.—London, 1833 (£483, bought in).
Baron von Becker, London, 1834 (£301, Solly).
Edward Solly, London, 1837 (£325 : 10s.).
Isaac Péreire, Paris, March 6, 1872, No. 126 (30,000 francs).

105. **Landscape with a River and a Water-Mill.** — The mill stands on the left. In front are a man and a woman, with cattle. Between tall trees is seen a cottage in the middle distance. Cloudy sky.

Panel, 28½ inches by 38 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 76. Then in the collection of Lady Williams, London.

105*a*. **Landscape with a Water-Mill.**—A fine picture.

Sale.—Antoine Sils, Antwerp, March 21, 1882, No. 111.

106. **LANDSCAPE WITH A POOL AND WATER-MILLS.** Sm. 10.—In the left foreground is a sedgy pool, surrounded with lofty trees. In the shade is a man with two cows; the cow to the left is drinking while the other crops the grass. Near them are a goat, a sheep, and a dog. A herdsman, who blows a horn, drives an ox by a cord along a road to the right. A boy stands to the left of him. At the roadside to the right sits a woman; a man lying on the ground rests his head on her lap. In the right distance are two water-mills and another building. Round them are sunlit meadows; in front is a pool in which the buildings are reflected. The figures were attributed by Sm. to A. van de Velde. A "capital picture" (Sm.).

Canvas, 38 inches by 51½ inches.

Exhibited at the British Institution, London, 1821 and 1832.
Sale.—Lady Holderness, London, March 6, 1802, No. 76 (£294, Tracy); *see* Buchanan, i. 318.
In the collection of Charles Hanbury Tracy, London, 1835 (Sm.).
Sales.—Prince Demidoff, San Donato, near Florence, March 15, 1880, No. 1103.
E. Secrétan, London, July 13, 1889, No. 6 (£5460).

107. [Cancelled.]

108. **THE WATER-MILL.** Sm. Suppl. 11.—The same scene as in 94 (Widener). The principal differences are as follows: The great oak is varied and bent to the left. Behind it to the right is a larger oak, instead of two small trees. The mill is a wooden building, and the framework of the wheel has four separate supports. A man holding a boy by his left hand comes forward along the road; two men are at the wooden fence in the middle distance; farther back a man walks away. The same mill was painted in 1661 by Ruisdael (145). [Compare 88.]

Signed in the right-hand corner, and dated 1662; panel, 24 inches by 33½ inches.

Engraved by Salmon.
In the Theygessens collection, Copenhagen, 1835 (?).
Sales.—Baron de Beurnonville, Paris, May 9, 1881, No. 322.

Baron de Beurnonville, Paris, May 21, 1883, No. 63 (28,000 francs); *see* Paul Eudel, 1884, p. 341.
Baron de Beurnonville, Paris, June 2, 1884 (20,100 francs, Pillet); *see* Paul Eudel, 1885, p. 405.
E. Kums, Antwerp, May 17, 1898, No. 105 (32,000 francs, Tedesco).

109. **VIEW OF A WATER-MILL.** Sm. 125.—On the left an undershot water-mill stands amid trees on the bank of a stream which flows to the front. On the right is a winding road, which leads through trees to the foreground. On the river bank in front a man and a woman stand near a cow and some goats. A man rests at the roadside in the middle distance. Under the trees are other figures and cottages. A dog swims across the river. Blue sky with clouds. The figures are plausibly ascribed to A. van de Velde; they are at any rate painted in his manner. The picture is rather dark and restless.

Canvas, 40 inches by 50 inches.

An almost exact replica, slightly broader—measuring 39 inches by 52 inches—and without the man resting at the roadside, was in the sale:—C. T. Yerkes, New York, April 5, 1910, No. 126, No. 45 of the *édition de luxe* of the catalogue. Its history is probably as follows:

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 89.
Then in the collection of Mrs. Whatman.
Sale.—Paley and others, London, June 16, 1900, No. 58 (Agnew).
Exhibited at the Royal Academy Winter Exhibition, London, 1889, No. 70.
In the collection of the Earl of Wemyss, Gosford House.
Sale.—Hauptmann, Paris, March 22, 1897, No. 31.

110. **A WATER-MILL WITH A BRIDGE.** Sm. 117.—An undershot water-mill with adjacent buildings stands amid trees in the centre. On the left the trees are denser; on the right a stream flows from the foreground to the distance. A man stands on a bridge in the middle distance. In front of the mill are an angler, and another man looking on. The figures are by Hobbema himself. Misty sky, with sunlight. The same mill as in 72 (Dresden).

Signed in full; panel, 23 inches by 33 inches.

Exhibited in the "Exposition des Cent Chefs-d'œuvre," Paris, 1883.
In the collection of the Duke of Hamilton, Hamilton Palace, 1835 (Sm.) and 1854 (Waagen, iii. 301).
Sales.—Duke of Hamilton, Hamilton Palace, June 17, 1882 (£4252 : 10s., Sedelmeyer).
Secrétan, London, July 13, 1889, No. 5 (£3465).
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 66.

111. **LANDSCAPE WITH A WATER-MILL AND A HORSEMAN.**—On the left is an undershot water-mill. In the right centre a clump of lofty trees stands out against the blue sky with silvery clouds. In the left centre a road leads to a church amid trees in the middle distance. A horseman, followed by a man on foot, comes from the village

and rides forward over the rolling sandy ground. A fine work. [Compare Ruisdael (483). *See* introduction, p. 351.]

Signed in full on the right at foot; panel, 9 inches by 11½ inches.

In the collection of Robert Geelhand, Antwerp.

Sale.—Huybrechts, Antwerp, May 12, 1902, No. 89 (11,500 francs, Le Roy of Brussels).

112. **Landscape with a Water-Mill.** Sm. 97.—On the left is an overshot water-mill. The stream flows along two-thirds of the front. On the farther bank a high road traverses the landscape, and winds away into the left distance; on either side of it are a few cottages. To the right is broken ground with high trees and bushes, amid which are cottages. On the road are a man, a woman, and a child with a pack-horse. A man with a bundle goes towards a cottage on the right. Gleams of sunshine here and there.

Canvas, about 30 inches by 42 inches.

Described by Sm. from a copy, in 1835.

112*a*. **Landscape with Wind-Mills.**—To the right are wind-mills and other buildings. The miller climbs a ladder, at the foot of which a peasant puts down meal-bags. At the roadside is a traveller. Near him is a stream with a little wooden bridge. In the distance is a plain, with hills beyond. Cloudy sky.

About 15 inches by 19 inches.

In the Vlassoff collection, Moscow, 1821 catalogue, supplement, p. 41.

112*b*. **Landscape with Houses, a Mill, and Figures.**

Sale.—London, 1812 (£157 : 10s., Bayn).

113. **ROAD IN THE WOODS.** Sm. 107, and Suppl. 22.—A thick and ancient wood fills the whole breadth of the picture. In front is a glade with a road leading away from the centre. On the road is a waggon, in front of which a man rides a grey horse, followed by two dogs; nearer the front a lady and gentleman are walking. In the right foreground is a hunstman in a red coat, with two dogs. Amid old oaks with autumn foliage, to the left of the road, rises the gable of a timbered cottage, with a dovecot fixed over the first storey. At the open door a person stands conversing with a woman who carries a little child on her back, and has a boy at her side. Behind the cottage are large and lofty oaks. To the right of the house is a small wooden hut, from which a fence extends to the right edge of the picture. Masses of rolling clouds above to the right. "This capital production is remarkable for the firmness and precision of the execution, and for the rich impasto of colour with which every part is painted . . . if the gradations were more carefully preserved, and the light carried more freely among the trees, it might be placed among the artist's best works. The figures are by the pencil of Lingelbach" (Sm.).

Signed in full on the right at foot; canvas, 37½ inches by 51 inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 52.

In the collection of the Duchesse de Berry, exhibited in London, 1834, for private sale (priced at £1400, and not sold).

Sale.—Duchesse de Berry, Paris, April 4, 1837, No. 69 (23,204 francs).

In the collection of George J. Gould, Lakewood, New Jersey.

114. **PEASANTS IN A WAGGON RETURNING FROM A MERRY-MAKING.** Sm. 78.—A high road leads through a well-wooded country, with cottages here and there. In the right foreground is a cottage partly hidden by trees. On the left are clumps of tall and leafy trees, above which rises a church tower. In the centre of the middle distance are several cottages. From one of these, several persons hurry forward to overtake a waggon drawn by two horses, and filled with merry villagers. Two men standing at the roadside cheer the party. The figures are by Lingelbach. A fine summer day. A "capital picture" (Sm.).

Canvas, 35 inches by 41½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 139.

Imported into England by Philip Hill, who sold it to Lord Radstock.

In the collection of Abraham Robarts, London, 1835 (Sm.).

In the collection of A. J. Robarts, London.

115. **THE ENTRANCE TO A WOOD, WITH A FARM AND TWO ROADS.** Sm. 58, and Suppl. 9.—In the centre is a large farm with outbuildings surrounded by a fence. On the left it adjoins a wood; a clump of great trees rises in front of the house. Two roads lead from the centre foreground, one going to the left, and the other winding away to the right round the farm. Along the left-hand road a man drives a horse and cart; a peasant in a red jacket approaches him. On the right-hand road a man on a chestnut horse, with two dogs, rides away. Beyond are meadows and bushes. Only the two figures in the distance are by Hobbema. The others are by a different hand—according to the catalogue, that of B. Graat. [Compare 117, which represents the same scene.] "This picture is painted with a full pencil of colour, and possesses extraordinary freshness and breadth of effect" (Sm.).

Signed in full; panel, 24½ inches by 34 inches.

Etched by L. Gaucherel.

Exhibited at Düsseldorf, 1904, No. 324.

Sale.—Comte Pourtalès, London, 1826 (£441).

In the collection of Lord Wharncliffe, 1835; bought from him by Sm. in 1840.

In the Kalkbrenner collection, Paris, 1842 (Sm.).

In the Hope collection, 1855.

Sales.—Péreire, Paris, March 6, 1872, No. 125 (81,000 francs).
Baron de Beurnonville, Paris, May 9, 1881, No. 321.

In the collection of the late A. von Carstanjen, at present exhibited in the Aeltere Pinakothek, Munich.

115*a*. **A Village with Trees, and a Waggon.**—In front, an old woman sits in a waggon. Near her are travellers on foot, and a horseman outside an inn.

Canvas, 26 inches by 31 inches.

Sale.—Amsterdam, June 13, 1770, No. 128 (18 florins).

116. **Landscape with Peasants in a Waggon.**—Two roads traverse the landscape. In front is a pool. Along the left-hand road comes a merry party in a waggon drawn by two horses. To the right are other figures. On the right-hand road is another waggon. Beyond are cottages. The figures were attributed, in the Hogguer catalogue, to A. Storck. Compare 117, a similar subject.

Panel, 17 inches by 21 inches.

Sales.—Amsterdam, June 4, 1766, No. 33.
Amsterdam, March 6, 1769, No. 89.
P. I. Hogguer, Amsterdam, August 18, 1817, No. 24 (42 florins 5, Coclers).

116*a*. **Landscape with a Post-Waggon and Figures.**

17 inches by 20 inches.

Sale.—H. A. Munro of Novar, London, June 1, 1878, No. 57 (£735, Goupil).

117. **A FARM AT THE EDGE OF A WOOD, WITH A WAGGON AND HORSES.**—In front is a pool to which two roads lead. One road comes down a hill on the left from thick trees which fill the left half of the picture. The other road comes from the right, joining in the distance a road which leads to the left past the farm. Of the farm, two gabled buildings and a small outbuilding with a thatched roof are visible; it is surrounded by trees and enclosed within a fence. In the right distance are meadows, and a village church-tower amid trees. Along the left-hand road comes a waggon, carrying the driver and four passengers; the horses' feet are in the pool. To the left of them is a sportsman with two dogs. On the right two horses stand in the water; on one of them sits a peasant, who is followed by a dog. There are seven other figures in the landscape. According to a note by Bredius, the figures are by Lingelbach, and not, as the sale catalogue suggests, by A. van de Velde; the picture is unimportant, the trees alone suggesting the master's power. The scene is the same as in 115, but is viewed from a greater distance; a similar subject is 116.

Signed in full on the left at foot, and dated 1662; canvas, 26 inches by 32½ inches.

Probably the picture seen by Waagen (iii. 407) in the collection of the Marquess of Exeter in 1854.

Sales.—Marquess of Exeter, London, June 7, 1882 (£336).
O. Pein, Cologne, October 29, 1888, No. 39 (18,000 mark, Haniel of Wiesbaden).

118. **COTTAGES UNDER TREES, WITH A HUNTING PARTY.** Sm. 82.—A wooded landscape, with the foreground in shadow and the middle distance in full sunlight. A road leads away from the centre foreground to an open space, on either side of which stands a cottage. At the door of the left-hand cottage, a woman converses with another, who stands outside with a child. On the extreme left is a third cottage with a man at the door. In front of it are trees, to the right of which are two lofty trees with wide-spreading branches. A man and a

woman walk in the open space, where three children are at play. On the road, which leads into a reedy pool in front, comes a hunting party; a man, with hawk on wrist, and a lady ride, with three dogs in front, and behind them two huntsmen, each with two dogs. A fine summer day. A very fine work. The figures were ascribed to Lingelbach by Sm., whose ascription was probably correct.

Signed in full on the left at foot, and dated 1667; canvas, 31 inches by 41 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1879, No. 84.

In the collection of Henry Windsor, 1835 (Sm.).

In the collection of A. Vansittart; presented by him in 1876 to the Fitzwilliam Museum.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 49.

119. **Landscape with a Broad Road and a Sportsman.** Sm. Suppl. 26.—On a broad road in the centre, a sportsman with a gun on his shoulder, and a peasant with a dog, come forward past a clump of lofty trees. A third man is at the end of the road, where it bends to the right. Here the view is bounded by trees, amid which is seen part of a cottage. On the right are two cottages amid trees; at the half-door of the farther cottage is a woman. On the left is a meadow enclosed by bushes and palings, and bounded by a thick grove of high trees. Near the road in front are a tree-stump and four logs. A summer day. "This capital production may be classed among the master's best works" (Sm.).

Signed; canvas, about 36 inches by 50 inches.

Exhibited at the British Institution, London, 1840.

Then in the collection of the Earl of Feversham, Duncombe Park, where it is still, unless it has perished in one of the fires that have occurred at this house.

120. **A Wooded Landscape with Cottages and a Sportsman.** Sm. 64.—A winding road leads through a wood. On the left is a cottage overshadowed by a clump of nine oak and other trees. A woman stands at the door conversing with a man. Geese and poultry feed in front. In the centre another cottage stands amid trees. Across a little meadow is a third cottage, and a fourth stands on a hillock at the side, nearer the front. On the road are a horseman and a man on foot, followed by six dogs, and preceded by a falconer carrying a hoop of hawks. At the roadside are two wood-cutters. Two boys and a girl play with a little boat at a pond. A woman with a child at her back walks in the centre foreground. The figures, according to Sm., are by Lingelbach. An "excellent picture" (Sm.). [Pendant to 121.]

Signed in full, and dated 1665; canvas, 34 inches by 47 inches.

Exhibited at the British Institution, London, 1834.

In the Fiseau collection, Amsterdam.

In the collection of Ellis Agar, London.

In the collection of the Marquess of Westminster, London, 1820 catalogue, No. 114.

Presumably in the collection of the Duke of Westminster, London; but not described in the 1888 catalogue.

121. **LANDSCAPE WITH A HIGH-ROAD OVER A**

COMMON. Sm. 65.—A high-road leads over a common, with cottages amid trees at either side. The nearest cottage is on the right. Beside it is a row of lofty elms and other trees, extending to a second cottage, at the half-door of which a woman converses with a man. Farther away are two other cottages, partly hidden by trees, beyond which is a cornfield. On the left are two cottages; the roof only of one is seen above the trees. On the right sit a man and a woman; a boy stands near. On the road, a lady and a gentleman approach a traveller seated on a log at the roadside. Farther away, two boys play with a little boat at a pond. In the distance, on the road, are a man on a bay horse and a falconer on foot carrying a hoop of hawks. Sunlight and shadow. An "excellent picture" (Sm.). [Pendant to 120.]

Signed in full; canvas, 34 inches by 47 inches.

Engraved by Mason.

Exhibited at the British Institution, London, 1834.

In the Fiseau collection, Amsterdam.

In the collection of Ellis Agar, London.

In the collection of the Marquess of Westminster, London, 1820 catalogue, No. 109.

In the collection of the Duke of Westminster, London, 1888 catalogue, No. 39.

121*a*. **Landscape with Figures and Horses: a Hunting Party.**

Sale.—Amsterdam, September 16, 1739, No. 63 (13 florins).

122. **A Wooded Landscape with Cornfields, and a Man Hawking.** Sm. 50.—A falconer comes along a side road. Other figures.

Panel, 24½ inches by 32 inches.

Sales.—J. A. Brentano, Amsterdam, May 13, 1822, No. 143 (500 florins).
F. J. Mensart and others, Amsterdam, September 2, 1824, No. 71 (525 florins, Héris).

122*a*. **Landscape with a Stag-Hunt.**—Dense clumps of trees near a cottage by a stream. A stag-hunt.

Canvas, 38½ inches by 32 inches—or probably the reverse.

Sale.—Willmet and others, Amsterdam, January 25, 1836, No. 82.

123. **A Wooded Landscape with Huntsmen.**—In the right foreground is a wood, in which three great trees and a willow-stump are noticeable. Towards the centre are tilled fields; in the distance is a plain with cottages and gardens. On the left is a dense thicket, past which goes a fenced road. In front a lady and gentleman, returning from the chase, halt at a pool. The man has dismounted to attend to his dogs. The woman is asked for alms by a beggar.

Canvas, 10 inches by 12 inches.

Sale.—J. G. Riedinger, Cologne, May 1, 1841, No. 28.

124. **Landscape with a Hunting Party and a Shepherd with his Flock.**—In the left foreground, under trees on a hill, is a hunting

party. To the right is a pool. In the middle distance is a church amid trees. A shepherd with a flock of sheep. An extensive distance.

Canvas, 35½ inches by 47 inches.

Sales.—E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 65 (200 florins, Van der Blijk).

125. **A Wooded Landscape with a Stag-Hunt.**—In the centre a road leads through a wood. To the left is a lake; to the right is a pool. Hounds attack a stag; the huntsmen approach. The group is ascribed to Wouwerman. Waagen attributed the picture to Pijnacker.

Canvas, 49½ inches by 72 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1880, No. 56.

Then in the collection of J. C. Harford, Blaise Castle; it was there in 1854 (Waagen, iii. 141).

125*a*. **Duck-Shooting.**—A country house, near which peasants are at work. Ducks are swimming on a pool. Known as "Coup de Vent."

A well-known picture from a good Dutch collection.

Sale.—Brussels, September 17, 1855, No. 67.

125*b*. **A Beech-Wood and a Hunt.**—In front is a beech-wood with old gnarled stems. A hunt chasing the red deer.

Signed in full; panel, 20 inches by 33½ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 177.

125*c*. **Landscape with Travellers and Huntsmen.**—A road runs through the centre. On it are travellers. Others halt at an inn. To the left is a horseman with huntsmen and dogs engaged in the chase.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 143 (£105, Gibbons).

126. **A WOODLAND GLADE WITH COTTAGES.**—In the right foreground is a pool. To the left of it stand two men fishing. In the left foreground is a third figure. Strongly lighted.

Signed in full on the left; panel 14½ inches by 19 inches.

Exhibited at Berlin, 1906, No. 63.

Sale.—George Holmes and others, London, April 25, 1903, No. 47 (£430 : 10s., Gribble).

In the possession of the London dealers, P. and D. Colnaghi.

In the collection of Oscar Huldschinsky, Berlin, Bode's 1909 catalogue, No. 14.

127. **A ROAD THROUGH A WOOD.** Sm. 80, and Suppl. 8.—The road winds away in the centre. On both sides of it is dense wood. In the left foreground is a lofty oak. Beyond is the gable of a wooden house, the upper story of which projects. On the right is a large cottage thatched with reeds, with a fenced garden. A man comes out of the door. A woman draws water at the well. In the centre distance is a third cottage; a horseman waters a grey horse in front of it. A woman rests

by the roadside on the left. On the road are two horsemen, one riding a dark horse and the other a grey, with other figures. Sm. attributed the figures to B. Gael. The Brussels catalogue reports a rumour that the horsemen were inserted by Verboeckhoven. If any passage is by another hand, it is that including the grey horse watering and the two figures, but not the horsemen.

Signed in full on the left at foot, and dated 1663 ; canvas, 37½ inches by 50½ inches.

A picture "slightly corresponding in description" (Sm.) with this was sold in London, 1818 (£162 : 15s.) ; and another, in the collection of W. Porter, was sold in London, 1826 (£467 : 5s.).

In the Royal Picture Gallery, Copenhagen ; brought to England in 1807.

Sales.—Hill, London, 1811 (£420).

G. Cholmondeley, London, 1831 (£530 : 5s., Peacock).

Bought for Edmund Higginson, Saltmarsh Castle, between 1835 and 1842 by the dealer Arteria (Sm.), 1842 catalogue, No. 136.

Sale.—E. Higginson, London, June 4, 1846 (£735) and 1860 (£493 : 10s).

Bought from Nieuwenhuys in 1874 for the Brussels Museum.

In the Brussels Museum, 1906 catalogue, No. 221.

127*a*. **PATH THROUGH THE WOOD.**—In the centre, on a road winding away into the distance, are a man, a boy, and a woman with a dog. On the left and in the middle distance are cottages. In the left middle distance a man and woman are walking. Beyond them, in the centre distance, are another couple. To the right are trees. [Identical with 234. *Translator's Note.*]

Panel, 24 inches by 33 inches.

In the collection of George Salting, London ; bequeathed to the National Gallery in 1909.

In the National Gallery, London, No. 2571.

128. **A WOOD WITH A SUNLIT PLACE.**—To the right is a clump of trees. In the centre is a withered tree. In the left foreground is a pool. On a road two horsemen, one on a bay and the other in red on a grey horse, gallops to the left.

19½ inches by 32 inches.

In the Bryan collection.

In the collection of the New York Historical Society, 1907 catalogue, No. 515.

129. **A WOOD WITH HORSEMEN.** Sm. 124.—In the right centre is a clump of tall trees, on which the sunlight falls from the right. Behind the clump, a wood extends on both sides. From the right foreground a road winds away ; at a bend of the road, two horsemen ride off. On the left another road leads through low bushes to the front. A horseman in a red cloak rides forward, preceded by a dog. To the left is a little vista. In the manner of Jacob van Ruisdael.

Signed in full, and dated 1662 ; canvas, 23½ inches by 28½ inches.

Sale.—In Ireland, 1833 (£195).

In the collection of William Dent Farrer, 1835 (Sm.).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 63.

In the collection of the late Rodolphe Kann, Paris, 1907 catalogue, No. 49; bought as a whole in 1907 by the London dealers Duveen.

In the possession of the dealers Duveen Brothers, Paris.

130. **A WOODED LANDSCAPE WITH A COTTAGE AND A HORSEMAN.** Sm. 99.—In the centre of the middle distance stands a cottage, surrounded by a hedge. To the left of it are trees, extending to a slope which rises to the left. A road, on which are a man and a woman, leads down the slope to the centre foreground; here another road branches off to the right, winding round a clump of great trees. A man on a grey horse, followed by a dog, rides away along the road. At the cottage door sit a man and a woman.

Signed and dated 1663; canvas, 39½ inches by 50½ inches.

In the possession of the London dealer Thomas Emmerson, 1835 (Sm.).

Sales.—D. M'Intosh, London, 1857 (£1123 : 10s., Nieuwenhuys); according to a MS. note in Sm.'s own copy of his catalogue. According to *Art Sales*, however, there were only two Hobbemas in this sale, and these fell for much smaller prices to other bidders. Possibly the one described as "Landscape with a cottage, felled timber, a man on a grey horse" (£168, Drax) is identical with this picture.

Adrian Hope, London, June 30, 1894, No. 30 (£3150, Wertheimer).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 17.

In the possession of the Paris dealer F. Kleinberger.

131. **A WOODED LANDSCAPE WITH THREE FIGURES.** Sm. Suppl. 19.—In the centre is a large clump of trees with dense foliage. In front of this a road coming from the foreground forks and winds away to right and left into the distance, where cottages stand among trees or amid fields and commons, with pleasant alternations of sunlight and shadow. On the road two men stand conversing with a seated woman. Cows and sheep. Warm and sunny effect. The cows and sheep to the left are certainly by A. van de Velde. The figures are unimportant and probably by Hobbema. The picture dates from about the same year, 1663, as 136 (Beit). [Pendant to 93.]

Signed in full; panel, 20½ inches by 26 inches.

In the collection of the Earl of Egremont, Petworth, 1842 (Sm.).

In the collection of Lord Leconfield, Petworth, No. 386.

131*a*. **Landscape with Figures.**—In front are a man and a woman on horseback. Another man on foot holds a horse by the bridle.

Panel, 11½ inches by 16 inches.

Sale.—Sollier, Paris, 1781 (120 francs); *see* Ch. Blanc, ii. 31.

131*b*. **The Edge of a Wood.**—Boats on a pool. Villages in the distance.

Sale.—Robert, Paris, August 18, 1808 (1399 francs); *see* Ch. Blanc, ii. 238.

131*c*. **The Entrance to a Wood.**—Two persons and a child.

20½ inches by 25½ inches.

Sale.—Schwanberg, Paris, 1809 (523 francs, Hazard); *see* Ch. Blanc, ii. 257.

132. **The Old Oak.** Sm. Suppl. 24.—A fine evening. In front is a large pool with ducks. To the right is a fine oak, whose branches overshadow the water. To the left are clumps of trees, near which a rough road winds away to the distant woods. In the middle distance is a spacious meadow, traversed by a path, and bounded by an irregular line of bushes. On the road is a horseman followed by a dog. [Pendant to 100 (*see* the note as to Sm.'s opinion of the pair). Compare 143.]

Signed and dated 1657 (Sm.), or 1662 (Blanc); canvas, 51 inches by 54 inches.

Sales.—Amsterdam, 1833 (Nieuwenhuys).
Héris (Biré), Paris, March 25, 1841, No. 1 (23,000 francs, bought in); *see* Ch. Blanc, ii. 440; and *see* note to 100.

133. **Landscape.**—At the edge of a wood with great oaks, a road leads away to a glade in the distance. On the horizon are hills. A man and a woman walk on the road in shadow, with a dog preceding them.

Panel, 18 inches by 24½ inches.

Sale.—Meffre the elder, Paris, February 25, 1845, No. 41.

133*a*. **The Edge of a Wood with a Little Village.**—In front is a man with a grey horse.

Signed with a false signature of Wijnants; panel, about 20 inches by 18 inches.

Sale.—Faber, Stuttgart, April 28, 1870, No. 79.

133*b*. **Landscape.**—In front is a pool. To the left is a clump of tall trees. In the centre of the middle distance, a woman washes linen in front of a cottage. To the right is sandy ground. A fisherman comes forward. To the left is a hilly distance. The foreground is in half shadow. The cottage and middle distance are in full sunlight.

Signed in full on the left at foot; canvas, 14 inches by 18½ inches.

Sale.—B. G. Roelofs, Amsterdam, April 2, 1873, No. 7.

133*c*. **Landscape with Great Trees.**—A family resting in front.

Signed in full; panel, 24½ inches by 32 inches.

Sale.—Jos. Stahel, Franz Mathes, and others, Frankfort-on-Main, November 16, 1892, No. 46.

134. **A Woodland Road.**—A road leads from the centre foreground to the back. To the left is a great clump of trees. Near them on the road two men come forward; farther back, a man walks away. On the left edge of the picture is a cottage. In front of it is another cottage amid trees. In the right foreground is a tree-stump, with two fragments of the rotten trunk. To the right is a view of the distance. This picture was only ascribed to Hobbema but, to judge from the reproduction, it is not bad.

Panel, 24 inches by 33 inches.

Sale.—C. T. Yerkes, New York, April 5, 1910, No. 128—No. 48 of the *édition de luxe* of the catalogue.

135. **A WOOD WITH SCATTERED TREES AND CATTLE.**—Between the trees is a road, with cottages. In the right foreground is a pool. A cow, a goat, a man, and a woman on the bank, near the water. The dark foreground contrasts strongly with the sunlit middle distance. The composition recalls that of 89 (Louvre). The light-blue sky is especially fine.

Tall and narrow.

In the collection of the Earl of Wemyss, Gosford House; it was there in 1857 (Waagen, Suppl. 440).

136. **A WOODED LANDSCAPE WITH TWO COWS.** Sm. 1.—To the right is a long sandy road on the top of a dyke, bordered on the right by a hedge of thorns, elders, and other shrubs in blossom, and on the left, in the centre of the middle distance, by a thick clump of tall trees. The dyke slopes down in the left foreground to low-lying land which fills the left side. In front, to the left, is a pool, with flags and other water-plants. Beyond it is a clump of pollard willows, beside which a path runs nearly parallel with the dyke to a cottage amid trees in the middle distance. The view extends over meadows with hedges and trees to sandhills in the left distance. A fine summer afternoon, light clouds in a blue sky. The figures accord very well with the landscape and are probably by Hobbema himself. The two cows, three sheep, a dog, and three figures in the foreground are, however, out of tone; they cast unduly strong shadows and are too vividly lighted. Possibly they are somewhat later than the landscape, but in any case they were painted in during the seventeenth century. The cows are very well rendered, in the style of A. van de Velde, perhaps by Dirck van Bergen. Sm. ascribed the cows to A. van de Velde himself, and his opinion was endorsed by the Burlington Club catalogue and by Bode. (*See* introduction below to A. van de Velde section.) Sm. commends the "superlative beauty and excellence of this *chef d'œuvre*." [Pendant to 171. Compare 180.]

Signed in full, and dated 1663; canvas, 42½ inches by 50½ inches.

Exhibited at the British Institution, London; at Manchester, 1857, No. 722; and at the Burlington Fine Arts Club, London, 1900, No. 11.

In the collection of Edward John Littleton, afterwards Lord Hatherton, London, 1835 (Sm.); he is reported by Sm. to have refused £3000 for the picture, which was said to have been painted for an ancestor of his; but he afterwards sold it to Lord Dudley (for about £3150).

Sale.—Earl of Dudley, London, June 25, 1892, No. 7 (£10,080, Agnew).

In the collection of Alfred Beit, London; Bode's 1904 catalogue.

In the collection of Otto Beit, London.

137. **LANDSCAPE WITH A ROAD AND COTTAGES; A MAN WITH A COW.** Sm. 103.—In the right centre is a clump of tall trees, beyond which the ground rises to a hill with a dense wood. On the right a high road leads into the distance. Near the front is a large

barn with a wooden fence before it; beyond are three cottages. On the road a horseman rides away, followed by a man on foot and two dogs; beyond him, a woman comes forward. There are other figures among the trees, notably a man with a pack on his back leading a cow, a girl and a man with a dog. The figures are ascribed by Sm. and by Richter to Abraham Storck, but are by Hobbema himself. A "capital picture" (Sm.).

Signed in full on the left; canvas, 39 inches by 51 inches.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 80; it was in this collection, then at Luton, in 1835 (Sm.).

138. **A WOODED LANDSCAPE WITH A SHEPHERD AND SHEEP BY A POOL.**—In the centre of the middle distance is a pool, which extends to the right edge of the picture. On the right and in the centre are willows, on which sunlight falls from the right. Beyond, another pool is hidden amid trees. The whole middle distance is cut off by a dense wood, through which there are narrow openings on the extreme left and in the centre. In the left foreground is a sandhill, down which a man and a boy walk towards the pool. In front is a road leading to the pool and passing through it, to emerge on the farther bank. A woman and a boy wade through the water. In front is a shepherd with six sheep. Autumn tints. Heavy clouds in the sky. The foreground and distance are in shadow; the middle distance is in sunlight.

Signed in full on the right at foot; panel, 30 inches by 43 inches.

Sale.—H. de Kat of Dordrecht, Paris, May 2, 1866, No. 35 (8425 francs).
In the Boymans Museum, Rotterdam, 1907 catalogue, No. 125.

139. **LANDSCAPE WITH A HERDSMAN AND COWS.**—A wood fills the left half of the picture. Beside the wood, a road leads to the distance; on it is a herdsman in blue with cows and sheep. A bright fresh picture, especially light in the green tints. An early work. [Compare 255.]

Signed in full with the early monogram on a little ditch to the right.

Exhibited in the Corcoran Gallery, Washington, 1908.
In the collection of W. A. Clark, New York.

140. **THE EDGE OF A WOOD; CATTLE AT A STREAM (or, The Ford).** Sm. 110.—At the edge of a wood to the left flows a stream, through which a herdsman drives his cattle. Beside a road leading to the water, a woman sits conversing with a man who stands before her. On the right, through some tall trees standing apart, is a view of a broad plain, with a church tower rising to the right. In the left foreground a dead tree with a whitish bark stands out against the green foliage of the wood; a broken fragment of the tree lies near. Cloudy sky. The picture has been completely repainted and has lost all its freshness. A replica of it at Amsterdam (*see* Ruisdael 441) is there assigned to Ruisdael and bears his monogram, out of which some one has made a W so as to make it appear that the figures are by Wouwerman.

Panel, 24 inches by 33½ inches.

Acquired in 1811 from the collection of the Imperial Secretary, H. von Reith.

In the Imperial Gallery, Vienna, 1907 catalogue, No. 1324 ; it was there in 1835 (Sm., who valued it at £150).

141. **A Wooded Landscape with Cottages, Figures, and Sheep.** Sm. 29.—On the right is a pond overgrown with flags and other plants. Near the centre is a clump of tall leafy trees, under which two travellers rest. On a road to the left a man and a woman are conversing ; near them are five sheep and a dog.

Canvas, 32 inches by 41 inches.

Sale.—De Preuil, Paris, 1809 (2950 francs).

142. **The Entrance to the Wood.**—On a sandy road a man is tending sheep. In the right distance is a pool. The figures are by A. van de Velde.

Sale.—Schwanberg, Paris, 1809 (1200 francs, Traversain) ; *see* Ch. Blanc, ii. 257.

143. **Landscape with a Wood, Water, and Cattle.**—In front, a great oak stands in a pool. At the edge is a fallen tree whose branches overhang the water. To the left, a road leads to a clump of trees. Hilly distance. Figures, horses, and cattle. [Possibly identical with 144*c*. Compare 132.]

Canvas, 39 inches by 56½ inches.

Sale.—Amsterdam, July 5, 1833, No. 10 (3000 florins, Nieuwenhuys).

144. **A Wooded Landscape with a Roadside Cottage.**—In front a herdsman drives cattle. Figures by Soolmaker.

Canvas, 28 inches by 25½ inches.

Sales.—A. van Beeftingh, and others, Rotterdam, April 30, 1832, No. 7 (220 florins, van Beeftingh).
W. J. Schellink, and others, Rotterdam, April 24, 1834, No. 98 (149 Lamme).

144*a*. **Landscape with Cows and Sheep.** Sm. 44, and Suppl. 12. —A high road in the centre leads into the distance. A canal with three trees on the bank follows the line of the road to the left. A wood of oaks and other trees skirts it on the right. In the distance is Haarlem. A peasant, followed by a dog, drives four cows and seven sheep along the road in front. A fine evening. Figures by A. van de Velde.

Panel, 21 inches by 27 inches.

Sales.—Hart Davis, London, 1814 (£71 : 8s.).
London, 1818 (£71 : 8s.).
In the collection of Dr. Ralph Fletcher, Gloucester, 1835 (Sm.).
Sale.—R. Fletcher, London, June 9, 1838 (£90 : 6s., Sm.).
Bought by H. G. Barnard from Sm. in 1839.

144*b*. **Landscape with Peasants and Cattle.**—On a road shaded by great trees, which leads to a distant wood, are several groups of peasants with cattle. To the left, a cottage is reflected in a pool. The middle distance is in sunlight.

From a noted Russian collection, in which it was regarded as a Hobbema with figures by Berchem.

Sale.—V——, Paris, September 24, 1862, No. 9.

144*c*. **Landscape with Cattle passing through a Dense Wood.**—A herdsman drives the cattle. In front is a fallen tree amid bushes. To the right is hilly and wooded country with a church tower. [Possibly identical with 143.]

43 inches by 58 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 223.

Then in the collection of A. Dennestoun.

144*d*. **A Wooded Landscape with Cottages.**—To the right are cottages. A dog is on a path; cows and figures are on a road. Figures by A. van de Velde.

33½ inches by 33½ inches.

Sale.—Baron de Hirsch, London, February 6, 1897, No. 38.

145. **A WOODED LANDSCAPE.** Sm. 89.—To the left is a clump of tall trees, with two anglers in front. Under the trees are several cottages, and another stands in the centre beside a sunlit road, along which a man with a stick in his right hand walks to the right. Farther right two peasants, with a dog in front, walk to the left. Here is a view of flat country. In the right foreground is a still pool.

Signed in full on the left; canvas, 38 inches by 52 inches.

Engraved in aquatint by Prestel.

Exhibited with the Six collection, Amsterdam, 1900, No. 44.

In the Van Winter collection.

In the Six van Hillegom collection.

In the collection of J. Six, Amsterdam.

146. **A WOODED LANDSCAPE WITH COTTAGES AMID TREES.** Sm. 27.—In the left foreground is a cottage, surrounded with tall trees, whose branches overhang a road leading past. On the road are three men; two of them converse with a woman seated at the roadside. In the middle distance is another cottage amid trees, in sunlight. Under the trees are other cottages and figures. Further right are a man and a woman; on a road beyond is yet another cottage. Sunlit clouds. Figures by the artist himself. A notable work.

Canvas, 37½ inches by 52 inches.

Exhibited at the Royal Academy Winter Exhibition, 1892, No. 67.

Acquired by Philip Hill from Woodburn (for £630).

Sale.—Willett Willett, London, 1813 (£514: 10s.).

Exhibited in Maddox Street, London, 1828, for private sale (priced at £1800).

In the collection of Edward Gray, Harringay House, Hornsey, 1835 (Sm.).

In the collection of James Morrison, Basildon Park, Reading, 1857 (Waagen, Suppl. 307).

In the collection of the late Charles Morrison, Basildon Park, Reading.

147. **A WOODED LANDSCAPE WITH AN ARTIST**

SKETCHING. Sm. 118.—In the centre is a great clump of trees, beyond which a wood extends to the right. In front and to the left is a reedy pool, fringed on the extreme left with low brushwood. Beyond the pool, in the left distance, are meadows, a wind-mill, and a church behind trees. Through the wood to the right is a sunlit road; on it is a man with a bundle and a stick. A footpath bends sideways to the pool, on the bank of which stand two figures. Under lofty trees to the right an artist with a broad-brimmed hat sits on the ground sketching. Cloudy sky, with three birds high up to the left.

Signed in full on the right at foot; panel, 23½ inches by 32½ inches.

In one of the Royal Prussian palaces.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 886; it was in the Berlin Museum, 1835 (Sm., who valued it at £450).

148. **A ROAD THROUGH A LITTLE WOOD.**—Oaks with dense foliage, standing far apart, extend across almost the whole width of the picture. In the left foreground is a dead and leafless trunk, on which the sunlight falls from the right. A road leads from front to back through the centre of the wood; a man with a stick on his left shoulder and a young man beside him to the left come forward. In the distance a man, whose head and shoulders alone are visible, comes along the road. On the right the ground falls towards a pool. Three anglers, two standing and one seated, are on a projecting bank. On the farther side is a little chapel. Farther away is a village. Cloudy sky.

Said to be signed in full in the right centre—but Bode does not mention this; panel, 13 inches by 16½ inches.

In the collection of the Princesse de Caraman-Chimay, Brussels.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

149. **A ROAD BETWEEN COTTAGES AND TREES.** Sm. Suppl. 1.—A road leads through the centre to the distance; on either side are cottages amid trees. On the road in the left foreground a man in a red jacket, with a bundle on a stick over his left shoulder, walks to the right. Beyond him are other figures. The sky is partly covered with clouds illumined from the right. Doubt has been needlessly cast upon the authenticity of this picture. "A most pleasing example" (Sm.).

Signed in full on the left at foot; panel, 13 inches by 16½ inches.

Exhibited in the British Institution, London, before 1842.

Probably in the Verschuuring collection (Hoet, ii. 476).

Sale.—(Probably) L. B. Coclers, Amsterdam, August 7, 1811, No. 32 (550 florins, Roos, bought in).

In the collection of Earl Granville, 1842 (Sm.).

Sale.—Earl Granville, London, June 21, 1845 (£357, Stuart).

Bought through a dealer from a private collection at Amsterdam in 1874 for Dresden (21,000 marks).

In the Dresden Gallery, 1908 catalogue, No. 1665.

150. **WOODY LANDSCAPE.** Sm. Suppl. 27.—A road skirting a wood comes from the left foreground and, bending round in the centre, leads away to the left distance. To the left of the bend is a clump of

great trees on a sandy bank. To the right are some low thatched cottages, with trees in front, which are reflected in a dark pool that fills the right foreground. To the left of the clump of trees a man sits on the grass, conversing with a woman who stands before him. On the road in the centre, where the sunlight falls, is a traveller with a stick. To the right, through the trees, is seen the distant plain. Blue sky with bright clouds; the sunlight falls from the left. [Compare 215. *See* 32 for signature.]

Signed in full—the M and H being joined—on the right at foot, and dated 1659; panel, 21½ inches by 36½ inches.

Engraved on wood by C. Carter for the *Magazine of Art*, 1890.

In the collection of Sir James Erskine of Torrie; bequeathed to the College of Edinburgh, and deposited in the National Gallery.

In the Scottish National Gallery, Edinburgh, 1909 catalogue, No. 4.

151. **A WOODLAND SCENE.**—To the left, on the farther bank of a stream, is a clump of leafy trees; nearer to the centre is a taller tree. To the right is a wooded river valley. The river flows in deep shadow between the trees on the left and the bank in front, which is covered with bushes and logs. A boat is crossing the river. Beneath the tallest tree are two anglers. To the left two men walk in the dark wood. The author's earlier doubts as to the authenticity of the picture (see *Oud Holland*, xi. pp. 131-32) were unjustified; it is genuine throughout. Waagen doubted it in 1854 (iii. 272). [Compare 215.]

Signed in full on the left at foot; panel, 18½ inches by 27 inches.

In the collection of Sir James Erskine of Torrie; bequeathed to the College of Edinburgh, and deposited in the National Gallery.

In the Scottish National Gallery, Edinburgh, 1909 catalogue, No. 32.

152. **THE ENTRANCE TO THE WOOD.**—At the edge of a wood to the left are clumps of beeches and oaks. A marshy pool extends into the wood from the right foreground; the dark water contrasts with the light sandy bank in the centre foreground. In front, to the left, lies a fallen tree; behind it is a little thatched cottage, with a hedge round it. A man and a woman wade through the shallow water. A traveller approaches on the right, on a road dividing the wood from the open country. In the right distance is a village with a church.

Signed in full on the right at foot—but the signature is false, according to the Frankfort catalogue; panel, 24 inches by 33½ inches.

Engraved by J. Eissenhardt.

Bought from Dr. Abegg in 1817.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 290.

153. **A WOODED LANDSCAPE WITH A SHATTERED OAK.**—In the right foreground is a pool with reeds and water-plants, which stretches away towards the centre distance. Beyond the pool to the right is an old oak, half broken, with a dense wood behind it. From the left foreground a road leads beside the pool into the distance, where it forks, one branch bending to the right. To the left of the road is a sunlit cottage. The middle distance, shut off by the wood, is also in sunlight. Along the road come a woman and a girl in red with a bundle under her

left arm. Beyond them are a man, a woman, and a child. On the farther side of the pool a man walks to the right. Thick clouds in the sky.

Signed in full; canvas, 37½ inches by 50 inches.

A copy, measuring 19½ inches by 26 inches, was in a sale at Berlin, May 8, 1906, No. 48.

Engraved as a Ruisdael by A. Zingg.

In the collection of Jacob Duval, acquired about the year 1804.

In the collection of Guillaume Favre, acquired about the year 1824.

In the collection of Léopold Favre, Geneva.

154. **A WOODY LANDSCAPE.**—In the right and centre foreground, in deep shadow, is a marshy pool overgrown with water-plants; the branches of a fallen tree lie in the water on the extreme right. On the farther bank is a thick dark wood, through which the sky is faintly seen low down; some of the trees, especially to the right, have touches of autumn colouring. On the right an angler in a red coat sits on the bank, facing the spectator. To the left of the pool and wood is a country road with hedges, along which a man and a woman walk to the left. The man is in brown, with a high hat, and carries a stick; the woman has a white cap and apron, a red bodice, and a blue skirt. Beyond them to the left is a cornfield in sunlight, with trees beyond, a cottage to the right of the trees, and a church steeple on the horizon to the right of the cottage. Nearer the centre distance, across fields, are three cottages amid trees. Blue sky, with greyish clouds. Warm in tone. Genuine, but much repainted. [Possibly identical with 206.]

Signed in full at foot; panel, 24½ inches by 33½ inches.

In the collection of Archibald M'Lellan, Glasgow, bought by the city in May 1856; it was seen there by Waagen in 1854 (ii. 288).

In the Glasgow Art Gallery, 1908 catalogue, No. 467.

155. **WOODY LANDSCAPE.**—In the right foreground is an inn of red brick, plastered in part, with a red-tiled roof and a gable in the centre of the front above the doorway. Projecting over the door is the sign-board, a swan, with a wreath hung over it. A woman stands at the open door, and a man with a pipe leans at a window to the left of her. In front of the inn to the left is a clump of great trees on the edge of a ditch separating the inn from the high road. The ditch is crossed by a wooden bridge with a high lattice gate in the middle of it. A man in a blue cap, red jacket, dark breeches, and white stockings is crossing the bridge from the road; a dog runs after him. Behind the trees a lofty tower is partly seen to the left and a high-pitched roof to the right—presumably the church—next to the inn. The high road, bordered with trees and running from the front to the back, fills the left half of the picture. The sunlight falls from the left, casting the shadows of the trees on the path in the centre. The nearest tree in front is a dead stump. In the road to the left a man and a woman with a child between them walk away. The man wears a red jacket, light breeches, and a brown hat; the woman has a white cap, blue bodice, and brown skirt. Beyond them to the left is a low, reddish wall with an archway approached by a brick bridge over the narrow ditch to

the left of the road; the archway leads to a large reddish building with a tower. Blue sky at top, with greyish-purple clouds on the right and left. The sky strongly reminds one of Ruisdael, but the picture is unquestionably genuine. [Possibly identical with 249.]

Signed in full; canvas, 37½ inches by 46½ inches.

In the collection of Archibald M'Lellan, Glasgow, bought by the city in May 1856; it was seen there in 1857 by Waagen (Suppl. 459), who doubted its authenticity.

In the Glasgow Art Gallery, 1908 catalogue, No. 466.

156. **LANDSCAPE WITH WATER AND TREES.**—In front a man draws a net. A small brownish picture.

Signed in full in the water to the right at foot; panel, 9 inches by 13½ inches.

Exhibited at Manchester, 1857, No. 700.

In the collection of Earl Howe, Gopsall.

157. **A WOODED LANDSCAPE WITH A ROAD AND COTTAGES.**—On the right is a dense clump of trees, overshadowing a reddish cottage with a grey roof; a man leans over the half-door. A road leads away to the left from the cottage and meets another road leading away from the centre foreground. The point where the roads meet is in full sunlight. Here stand a peasant in blue, a woman in a red skirt, and a boy. On the right a man in red and a woman approach the front. In the centre distance is a cornfield with sheaves piled up; beyond, a church tower rises amid trees. In front of them are cottages in shadow; two others are hidden amid trees to the left; a man seen from the back walks in front of them in the shadow. In the right foreground is a hedge; in the left foreground are logs. Thick white clouds, with blue sky above to the left. Very brownish in tone. The figures are by Hobbema himself. Judging from the colour, one would suppose the picture to be earlier than 1663; but it is so free in handling that it probably belongs to the later period. [Compare 216.]

Signed in full on the ground to the left; panel, 23 inches by 33 inches.

In the collection of the Marquis d'Afos.

In the collection of A. von Oppenheim, Cologne, 1904 catalogue, No. 17.

158. **A COTTAGE AMID TREES, AND A ROAD WITH FIGURES.** Sm. Suppl. 10.—A great clump of trees, in shadow, almost fills the right half of the picture. Under the trees to the right is a gabled cottage partly cut off by the frame. To the left of it, behind the tree-trunks, is a little cottage with a gable. The cottages divide a pool, with a wooden hut on the bank, from a road which lies to the left in full sunlight and leads into the distance, past groups of trees and another cottage. In front some logs lie diagonally across the road. Beyond these are a man and a woman, facing the spectator. At the door of the first cottage stands a woman; in front are men with a dog and other figures, making nine in all. The figures are not prominent. Like 159, this is somewhat restless in the foliage and sky. But it is light in tone and not brownish, so that it probably dates later than 1663.

Signed in full under the frame in the right centre; panel, 23 inches by 31 inches.

In the collection of Count Moltke, Copenhagen, 1885 catalogue, No. 60; it was there in 1842 (Sm.).

159. **A WOODED LANDSCAPE WITH ROADS AND A POOL.** Sm. Suppl. 5.—The tallest clump of trees is on the left. Behind it a road runs from the left foreground to the middle distance; near the front two men go away down the road. In the centre of the middle distance is another clump of trees, to the right of which another road with two men on it goes away to the distance, past a sunlight field with sheaves of corn. Farther to the right several trees grow thickly round a hillock; a hedge runs from this point to the right foreground. On a road in front to the right a man in red sits conversing with a man in yellow who stands before him. A road runs from the right foreground to the left distance through a pool which fills the centre foreground. The figures are probably by Hobbema, but the two men on the right might be by another hand. [Compare 158.]

Signed in full; panel, 23 inches by 32 inches.

In the collection of Count Moltke, Copenhagen, 1885 catalogue, No. 61; it was there in 1837 (Sm.).

160. **LANDSCAPE: SHOWERY WEATHER.** Sm. 73, and Suppl. 29.—In the centre is a clump of great trees on a low bank; the foliage quivers in the breeze. From the right foreground a road, strewn with a few branches, leads back, past the trees, to a large sunlit cottage, with trees on either side of it and a fence; here the road bends to the left and disappears behind the trees. In front, in the shadow of the trees, a man with a long stick over his shoulder, with his dog preceding him, crosses the road. Beyond, in front of the cottage, a man and a boy walk away down the sunlit road. At the cottage door is a woman. To the right, beyond a bank in the foreground, a man walks down a side-road. Beyond him, over a fence, are sunlit fields. In the left foreground, beyond a tree-stump and bushes along a low fence, is a pool, with an angler standing on the farther bank. Beyond, in the left distance, is a wood. Sunshine after rain. The whole countryside seems moist.

Signed in full; panel, 23½ inches by 33 inches.

Sale.—J. M. Raikes, London, May 15, 1829 (£233 : 2s., Thomas Emmerson).

In the collection of Comte Perregaux, Paris, 1835 (Sm.).

Sale.—Comte Perregaux, Paris, December 8, 1841, No. 13 (23,000 francs; bought by Le Roy for the Prince d'Arenberg, according to Sm.); (*see* Ch. Blanc, ii. 446).

Imported into England by the London dealer Farrer.

Bought from G. H. Phillips in 1862 for the National Gallery (for £1575).

In the National Gallery, London, 1906 catalogue, No. 685.

161. **FOREST SCENE.** Sm. 56.—A stream flows in a curve from the left foreground to the right. On the nearer bank is a clump of willows in the right centre, with some timber on the ground to the left.

On the farther bank, in the left centre, is another clump of willows, which are reflected in the water. To the left is a cornfield on rising ground, with trees beyond. In the right middle distance is a road, leading diagonally across the picture to the left distance. In the centre stand a man, a woman, and a boy. To the right a man walks along the road. Beyond the road is a wood filling the whole of the right distance. "Characterised by its freshness of tone and close approximation to nature" (Sm.).

Panel, 12 inches by 15½ inches.

Sale.—Joseph Barchard, London, 1826 (£207 : 18s.).

In the collection of Sir Robert Peel, Bart., 1835 (Sm.); bought with the collection for the National Gallery, 1871.

In the National Gallery, London, 1906 catalogue, No. 833.

162. **WOODY LANDSCAPE.** Sm. 63.—A road leads from the centre foreground through a grove of trees to the left distance. Near the front stand a woman and a man with a stick, with a child between them. Farther back, beyond the trees, is a man. To the left is a thick wood, with very lofty trees in front, and a tree-trunk lying. To the right, behind a tall and solitary tree, a large country-house with a thatched roof stands in the shadow. A woman stands at the door. Behind the house are more trees, the outskirts of another wood. Through the trees in the centre distance, in full sunlight, is another house amid trees, with a pool in front of it, and figures on the bank.

Canvas, 39 inches by 52 inches.

Exhibited at the British Institution, London, 1826.

In the Leader collection, Putney, 1835 (Sm.).

In the collection of Wynn Ellis, bequeathed in 1876 to the National Gallery.

In the National Gallery, London, 1906 catalogue, No. 995.

163. **A WOODED LANDSCAPE WITH A ROAD.**—In the centre is a still pool, with a view of the distance beyond. On a road to the right are two men; one, dressed in black and grey, stands, while the other, in red, is seated. In the centre farther away is a shepherd, seen from the back. In the water to the left is a withered tree. Between the pool and the road is a clump of lofty trees; the foliage of one has turned quite yellow.

Signed in full in the right centre, with the M and H connected; panel, 24 inches by 33½ inches.

Sale.—Sir George Elliot and others, London, July 8, 1905, No. 100 (£189, Sir Hugh Lane).

Sold by Sir H. Lane to the London dealers Dowdeswell, and by them to Agnew.

In the possession of the London dealers T. Agnew and Sons.

164. **A WOODED LANDSCAPE WITH A POOL.** Sm. 2.—In the left foreground is a sedgy pool. In the centre of the middle distance is a clump of tall trees. In front of these is a cottage, near which two men are making up bundles of reeds. Nearer the right foreground a man carries a board under his left arm towards them. To the right, behind

the clump and partly hidden by other trees, is a thatched cottage; beyond it is a thick wood, above which rises a church tower. From the right foreground a road leads to the left, past the pool and the first cottage, into the sunlit distance, where are cottages amid leafy trees. Beyond the pool two trees stand apart. Cloudy sky. Figures by Hobbema himself. A very fine work. [Pendant to Ruisdael 484, which is attributed in the Bridgewater catalogue to Hobbema.]

Canvas, 26 inches by 32 inches.

Engraved by J. Landseer in the *Stafford Gallery*, No. 87.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 110 (1000 florins).

In the collection of Lord Francis Egerton, Bridgewater House, 1835 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1851 catalogue, No. 256.

165. **Landscape with a Clump of Great Trees.** Sm. 85, and Suppl. 21.—In front is a clump of three great trees, whose branches touch those of other trees on a bank to the right. Beyond the clump is a cottage, with two women conversing at the door. On the right a man and a woman come forward along a road leading to a meadow. To the left are meadows, with hedges and trees. Cloudy sky.

Signed in full; panel, 23 inches by 32½ inches.

Engraved in an oval by John Brown.

Exhibited at the Royal Academy Winter Exhibition, London, 1886, No. 93.

In the collection of Dr. Ralph Fletcher, Gloucester, 1835 (Sm.).

Sale.—Ralph Fletcher, London, June 9, 1838 (£450 : 9s., Durnford for Pritchard).

In the collection of John Pritchard, London.

166. **A WOODED LANDSCAPE WITH A DOG AT A POOL.** Sm. 16.—In front is a pool, with a dog drinking and ducks. On the left a road leads between trees to an open space. On the road is a man on a grey horse, followed by a man on foot. At the roadside are a man in red, who is seated, and an angler. In the middle distance is another pool, in sunlight, with an angler on the bank. Light clouds in the sunny sky. The lighting and atmosphere are finely rendered, and there are delicate reflections in the water. The trees, as usual, are somewhat restless in style. The figures are by Hobbema himself. [Pendant to 179. Compare 288*l.*]

Signed in full, and dated 1667; panel, 24 inches by 31 inches.

Exhibited at the British Institution, London, 1852; at Manchester, 1857, No. 85; at the Burlington Fine Arts Club, London, 1900, No. 21; and at the Guildhall Art Gallery, London, 1903, No. 190.

Sales.—Mrs. Gordon, London, April 1808 (£378, bought in).
Thomas Emmerson, London, 1829 (£630).

In the collection of Harry Phillips, London, 1835 (Sm.).

Sale.—Casimir Périer, London, May 5, 1848 (£588, Brown).

In the collection of George Field, London, 1857 (Waagen, Suppl. 194).

Sale.—George Field, London, June 10, 1905, No. 24 (£735).

In the collection of Lord Swaythling, London.

167. **STORMY LANDSCAPE.** Sm. 32.—In the centre foreground is a clump of great trees, the outskirts of a wood on the right. On a path leading through the wood from the right foreground three—or four—figures stand conversing. Beyond them to the right is a cottage, hidden among the trees. From the left foreground a stream flows to the centre distance. On the farther bank, to the left, is a cottage among trees, with figures on a road leading away into the flat distance. To the right of this road, amid trees, is another cottage near the river bank. Among the bushes on the bank in front is an angler. Storm-clouds in the sky. Somewhat dark on the right, and restless in the lighter passages on the left. One of Hobbema's masterpieces.

Signed in full in the right centre at foot, and dated 1663 (apparently—though the Academy catalogue gives it as 1665); canvas, 37 inches by 50 inches.

According to Sm., it was said to have been painted for Hobbema's reception into the Middelburg Academy.

Exhibited at the Royal Academy Winter Exhibition, London, 1892, No. 71.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 40 (3250 florins, La Fontaine).

J. B. P. Le Brun, Paris, April 15, 1811 (10,000 francs).

In the collection of Cardinal Fesch (Waagen, Suppl. 89-90), but not in the sale of 1845.

In the collection of the Marquess of Hertford.

In the Wallace Collection, London, 1908 catalogue, No. 75.

168. **WOODED LANDSCAPE.** Sm. 66.—A road leading from the centre foreground bends away to the left through a wood, on which the afternoon sun casts a warm glow. In the centre of the middle distance is a large pool which overflows the road and forms a second pool, overgrown with water-plants, in the left foreground, in shadow. A path, branching off from the road in front, leads to a dyke on the right, which borders a canal and leads away into the right distance, with fields and hedges beyond it. The left slope of the dyke is covered with trees down to the pool. Beyond these, in the sunlit distance, is a cottage amid trees. In the centre foreground, where the path leaves the road, a man sits on the ground conversing with a man with a stick, who stands before him to the left. In the left middle distance, under the trees, a man and a woman walk along the road. Beside the pool, at the foot of the dyke, sits an angler. On the dyke, in the right middle distance, are a man, a woman, and a child. Light clouds in the blue sky. The figures are undoubtedly by Hobbema himself; the angler, for instance, was clearly painted with the same brush as the vegetation around him. The same scene as in 171 (Pierpont Morgan). [Compare 194.]

Signed in full on the right; canvas, 30 inches by 43 inches.

Purchased in Gelderland in 1773 by J. de Vos of Amsterdam, according to the Van Brienen catalogue; but Sm. says that De Vos bought it in Haarlem a few years before 1835 (for 600 florins).

Sale.—J. de Vos, Amsterdam, July 2, 1833, No. 16 (11,400 florins, Van Brienen).

In the collection of Baron van Brienen van de Grootelindt, The Hague, 1835 (Sm.).

Sale.—G. Th. A. M., Baron van Brienen van de Grootelindt, Paris, May 8, 1865, No. 13 (90,000 francs, Marquess of Hertford).

In the Wallace Collection, London, 1908 catalogue, No. 95.

169. **LANDSCAPE NEAR A VILLAGE.** Sm. 109.—On rising ground to the right is a line of oaks, with a low cottage beyond. Farther back are two other cottages partly hidden by rising ground and trees. On the left is an open view, with a road winding round a cornfield in which sheaves are piled. A man and a woman come along the road. On the right is a group of three figures.

Panel, 10½ inches by 14½ inches.

In the collection of Charles Bredel, London, 1835 (Sm.).

In the collection of Lord Overstone, 1857 (Waagen, Suppl. 137).

In the collection of Lady Wantage, London, 1905 catalogue, No. 104.

170. **A WOOD WITH COTTAGES.**—From the centre distance a road winds in two curves through a wood to a hedge in front, where it bends round to the right. On the road are a man and a woman, in full face. In the sunlit distance a man walks away. A cottage to the right of the road, near the man, is also in sunlight. To the left, at the nearer bend of the road, is another cottage, with a woman leaning over the half-door. In the left foreground a great oak bends over to the left; only the trunk and the right lower branches are visible.

Panel, 12½ inches by 15½ inches.

In the collection of S. Clenet, Paris.

In the collection of Cusson-Durozier, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Paul Baerwald, New York.

171. **WOODED LANDSCAPE.** Sm. 100, and Suppl. 18.—The same scene as in 168 (Wallace). Here the cottage in the middle distance beyond the pool is somewhat more completely hidden by bushes. The outline of the trees is slightly altered, and the trees in the meadows in the right distance are differently disposed. The figures, too, are new. On the road, to the right, a man and a woman stand conversing. A man and a woman come from the wood behind them. An angler comes along the dyke. Another angler sits beside the nearer pool. [Pendant to 136.] A "splendid work" (Sm.).

Signed in full on the right at foot, and dated 1663; canvas, 36 inches by 50 inches.

Exhibited at the British Institution, London, 1840, 1851, and 1862; at Manchester, 1857, No. 767; at the Royal Academy Winter Exhibition, London, 1887, No. 59; at the Burlington Fine Arts Club, London, 1900, No. 24; and at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 48.

In the collection of Charles Cobbe, Dublin, 1835 (Sm.); said to have been bought by an ancestor of his in the middle of the eighteenth century; sold by Cobbe in 1839 to the dealer Brown (for £1000), and resold by Brown (for £3000) to R. S. Holford.

In the collection of R. S. Holford, London.
In the collection of Lieut.-Col. G. L. Holford, London.
In the collection of J. Pierpont Morgan, New York.

172. **LANDSCAPE: AN OAK WOOD.** Sm. 17.—An oak wood fills the whole width of the picture, except on the right, where, through an opening, is seen open country with a clump of trees in the distance. On the right, at the side of a road which leads to this opening, a woman sits conversing with a man and boy who stand before her. In the wood to the left are two men, seen from the back. In the left foreground is a clump of lofty trees; a withered oak is especially prominent. In front is a pool overgrown with reeds. The picture is closely related to Ruisdael's manner, especially in the clouds. The prevailing effect is rather black. Probably an early work, about 1660.

Panel, 24 inches by 32 inches.

Sale.—Mrs. Gordon, London, April 1808 (£199 : 10s., Merla).
In the collection of William Wells, Redleaf, 1835 (Sm.).
Sale.—W. Wells, London, May 12, 1848 (£341, Capron).
Bought from Nieuwenhuys in 1850 for the Louvre (for 18,000 francs).
In the Louvre, Paris, 1893 catalogue, No. 2403.

173. **LANDSCAPE WITH A CLUMP OF TREES AND A POOL.** Sm. 12.—On the left is a clump of trees with widespreading branches. To the left of it is a vista of sunlit trees, in front of which a man walks to the left. In front, on the left, a woman, seated on a tree-trunk, converses with a man standing before her. To the right of the clumps, and farther back, is a sunlit cottage with a row of windows above the door. To the right of it is another cottage. Between the two a road leads towards the right foreground, to a pool with bush-covered banks. A man and a woman walk to the right through the pool, and are reflected in the water. Beyond them is a row of trees extending to the right edge of the picture. A very good work.

Signed, and dated 1662; canvas, 31 inches by 40 inches.

Exhibited at the École des Beaux-Arts, Paris, 1887.
Sales.—(Possibly) Sir George Yonge, Bart., London, March 25, 1806 (£420, Seguier)—though this, according to Sm., may be 223.
John Dent, London, April 28, 1827 (£777, Emmerson).
In the collection of Jeremiah Harman, London, 1835 (Sm.).
Sale.—Jeremiah Harman, London, May 17, 1844 (£1942 : 10s., Baron Rothschild).
In the collection of Baron Nathaniel de Rothschild, Paris.
In the collection of Baron Arthur de Rothschild, Paris, who bequeathed it to the Louvre.
In the Louvre, Paris.

174. **THE ROAD IN THE WOOD.**—A road leads from the left foreground to the sunlit centre of the middle distance; along it come a man and a woman. To the right of the road is a pool with water-plants and reeds. On the farther bank sits a man. Beyond is a thick wood of tall trees; the tree on the extreme left is most prominent. To the left of the road, in the middle distance, is another pool. Beyond it and to the left is the wood.

Signed in full on the left at foot; 24½ inches by 33½ inches.

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux-Arts, Paris, 1907 catalogue, No. 906.

175. **A WOODED LANDSCAPE WITH WILLOWS BY A STREAM.**—In the right middle distance a cottage stands hidden behind clumps of great trees on the right of a sunlit road leading to a stream in front. The stream fills part of the foreground and goes away to the left distance. On the right bank are willows, reflected in the water. On the extreme left, far back, is a dark clump of trees. To the right of these, sunlit meadows with trees extend into the distance; among the trees are cottages. In the right foreground a tree-trunk lies amid rushes. On the left of the road sits a woman; a man approaches her. Farther to the right is another woman.

A broad picture.

Reproduced in the *Klassischer Bilderschatz*, No. 875.

In the D'Absac collection, Paris, according to this authority.

176. **A RIVER AT THE EDGE OF A WOOD, WITH A CHURCH AND MILL (or, Village by the Water-Side).** Sm. 45, and Suppl. 13.—A river flows from left to right across the foreground and then bends sharply towards the left centre distance, round a projecting bank, on which, almost in the centre, is a clump of tall trees. To the left of these is a dark wood, reflected in the water. On the nearer bank, across the front, a road leads to the water, with bushes to the right, and a low bushy tree at the right edge. On the projecting bank, in the right centre, a man and a boy are angling. In the right distance, across the bend of the river which reflects the light clouds, is a village in sunlight with a wind-mill to the right, the tower and nave roof of a great church rising above trees to the left. Broadly handled and richly painted. [Pendant to 245.]

Signed with the monogram on the left at foot; panel, 9½ inches by 12½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 204.

Sales.—P. J. Hogguer, Amsterdam, August 18, 1817, No. 23 (621 florins, Hulswit).

Sir Charles Bagot, London, July 18, 1836 (£157 : 10s., Seguier for Lord Lansdowne).

In the collection of the Marquess of Lansdowne, Bowood, 1854 (Waagen, iii. 161).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 61.

In the collection of the late Rodolphe Kann, Paris, 1907 catalogue, No. 47; bought as a whole in 1907, by the London dealers Duveen Brothers.

In the possession of the dealers Duveen Brothers, Paris.

177. **A WOODED LANDSCAPE.**—A wooded slope extends from the left towards the right to a clear pool, beyond which is seen the distance. On the bank is a tree with autumn foliage. Brown bushes line a road through the trees. On the road are two figures. The sky is covered with clouds.

Signed in full on the left at foot; panel, 15 inches by 21 inches.

In the collection of T. Humphry Ward, London.
In the possession of the Paris dealer F. Kleinberger.
In the collection of George Salting, London.
In the possession of the Paris dealer F. Kleinberger.
In the collection of Gustav Ritter Hoschek von Mühlheim, Prague, 1907 catalogue, No. 57.
In the possession of the Paris dealer F. Kleinberger.
In the collection of M. Flersheim, Paris.

178. **A FINE WOODED LANDSCAPE.**

In the collection of Baron Gustave de Rothschild, Paris.

179. **A WOODED LANDSCAPE WITH COTTAGES AND ROADS.**—To the left are cottages amid trees, partly hidden by a clump of great oaks in front. From the left and the right foreground two roads lead away through bushes, meeting not far away. On the road to the right, a man with a stick in his right hand comes forward. On the road to the left, a man and a boy with a dog go away. In the middle distance, at the edge of a pool, are three figures. In the distance is a village. [Pendant to 166; *see* 288*l.*]

Signed in full on the right at foot; panel, 23 inches by 32½ inches.

Exhibited at the Guildhall Art Gallery, London, 1903, No. 186.
Sale.—(Possibly) Gerard Hoet, The Hague, August 25, 1760, No. 124 (105 florins, Donkers of Brussels).
In the collection of the Duke of Somerset, sold in London, June 28, 1870.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 16.
In the collection of the late Adolphe Schloss, Paris.

180. **LANDSCAPE WITH SHEEP AND COWS.** Sm. 79.—On the left a road winds between cornfields and meadows, with clumps of trees and cottages. A peasant sits at the roadside; another approaches. Two cows and three sheep graze on a bank. A fourth sheep drinks at a pool. Beyond is a distant vista. The animals are by A. van de Velde. The figures are by Hobbema himself. Of about the same date as 136 (Beit), which was painted in 1663.

Signed in full; canvas, 36 inches by 45 inches.

In the collection of the Earl of Egremont, Petworth, 1835 (Sm.).
In the collection of Lord Leconfield, Petworth, No. 15.

181. **A WOODED LANDSCAPE WITH A HIGH ROAD.** Sm. Suppl. 28.—A road near the centre leads obliquely to the left, and thence winds over an open common to a cottage in the middle. An irregular line of trees extends along the side of the foreground, partly hiding an old cottage on the right. Along the road comes a woman in a blue jacket, leading a child and preceded by a dog. Beyond her a horseman rides away in the shade of the trees. A gleam of sunlight falls on the centre.

Signed in full on the left at foot; canvas, 37½ inches by 42 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 85.

Sale.—H. Hammersley, London, 1841 (£1008, Nieuwenhuys).

In the collection of Lord Ashburton, The Grange; bought as a whole in 1907 by the London dealers T. Agnew and Sons and others.

In the possession of the London dealers Sulley.

In the collection of P. A. B. Widener, Philadelphia.

182. **A WOODED LANDSCAPE WITH A COTTAGE AND AN ANGLER.**—On the right is a cottage amid trees and bushes. In front is a pool in which a man is fishing. To the left, a road leads to a cottage. Dark cloudy sky with light patches here and there. The composition is restless, especially in the rendering of the clouds, but highly effective.

24 inches by 34 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 97.

Then in the collection of the late A. W. Savile, Rufford Abbey.

In the collection of Lord Savile, Rufford Abbey.

183. **LANDSCAPE WITH A CLUMP OF TREES.**—A great clump of trees on the left. In the style of 9 (Rittmann).

About 16 inches by 20 inches.

In the collection of A. P. Heywood Lonsdale, Shavington.

184. **LANDSCAPE WITH TREES AND FIGURES.**—In front is sunlit country. The middle distance is shaded by a row of trees extending diagonally across the picture. Beyond it is sunlit distance. To the right are cottages. A man with a stick on his shoulders comes forward. Farther back, two persons and a child walk away. Other cottages are scattered about the landscape. Of the mature period.

Signed in full on the left at foot; 21 inches by 28 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1880, No. 90.

Sales.—Charles Brind, London, May 10, 1849 (£4515 : 10s., Delafield).
W. Delafield, London, April 29, 1870 (£1659, Addington).
S. Addington, London, May 22, 1886 (£1543 : 10s., Colnaghi).

In the collection of A. P. Heywood Lonsdale, Shavington.

185 and 185*a*. **Two Wooded Landscapes.**

38 inches by 22 inches.

Sale.—D. Ietswaart, Amsterdam, March 13, 1759, No. 26 (24 florins 10, the pair, Haazebroek).

185*b*. **A Fine Landscape with a Farm.**—Naturally enlivened with figures.

10 inches by 13½ inches.

Sale.—Amsterdam, June 8, 1763, No. 153 (14 florins 10, Tersteege).

185*c*. **A Small Wooded Landscape.**

Sale.—(Supplementary) Reygersbergen van Cauwerven, Leyden, July 31, 1765, No. 22.

185*d*. **A Fine Wooded Landscape.**

35½ inches by 55 inches.

Sale.—Th. Schwencke and others, the Hague, October 6, 1767, No. 92 (3 florins).

185*e*. **Two Wooded Landscapes with Figures.**
Panel, 19½ inches by 16½ inches each.

Sale.—Amsterdam, July 5, 1769, No. 19 (15 florins 5, Zaayer).

185*f*. **A Wooded Landscape with Figures.**

Sale.—Amsterdam, July 5, 1769, No. 122.

185*g*. **A Wooded Landscape.**—A man seated in front. Cottages in the distance.
Panel, 22 inches by 33 inches.

Sale.—M. van der Lely, Amsterdam, December 14, 1772, No. 88.

185*h*. **A Wooded Landscape.** — A peasant and a woman stand near a cottage on the right.
Panel, 10½ inches by 13 inches.

Sale.—Amsterdam, July 26, 1775, No. 131 (17 florins).

185*i*. **A Wood.**—In front lies a broken tree-trunk. Near it are figures. In the distance are a church and a mill.
Canvas, 41 inches by 52 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 90 (32 florins, Yver for Neuhaus).

185*j*. **Two Fine Wooded Landscapes with Pools.**
Panel, 7 inches by 9 inches.

Sale.—Amsterdam, August 7, 1776, No. 71 (11 florins).

186. **A Wooded Landscape.**—In the middle distance is a clear stream with willows on the bank. On a hill, under the shade of trees, a man sleeps with his head on the lap of a woman, who sits beside her bundle. A peasant stirs the sleeper with his stick. The figures and stream are in full sunlight. To the left is a wood in shadow with a cottage and a woman who bends down at the roadside. To the right, near the stream, is a view over fields towards trees, the brown tone of which makes the sunny distance look still brighter. In the distance is a winding stream, one bank of which is thickly wooded. [Pendant to 95.]
Panel, 23½ inches by 33½ inches.

Sale.—E. G. van Tindinghorste, Amsterdam, March 26, 1777, No. 29 (500 florins).

186*a*. **A Wooded Landscape with Figures.**

Sale.—Leyden, August 17, 1778, No. 74 (4 florins, Boon).

187. **Landscape with Water.**—A boat. A little wood is reflected in the water. A tower rises above the tall trees.
Panel, 13½ inches by 15½ inches.

Sale.—Amsterdam, October 1, 1778, No. 66 (80 florins, Yver).

188. **A Wooded Landscape.**—Avenues of tall and leafy trees. At the side is open country. In front is a pool overgrown with water-plants. Cows and sheep. In the distance, very fine effects of sunlight among the trees.

Canvas, 47 inches by 60½ inches.

Sale.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 105 (10 florins, Bost).

189. **A Hilly and Wooded Landscape.**—A river flows through the scene. The various trees are reflected in the water.

Canvas, 24 inches by 29 inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 25.

189*a* and *b*. **Two Wooded Landscapes with Tall Trees.**—In one, figures and animals on a road in the centre.

Canvas, 38 inches by 31 inches.

Sale.—J. van der Linden van Slingelandt, Dordrecht, August 22, 1785, Nos. 182 and 183 (87 florins, Muys).

189*c*. **A Wooded Landscape.**—Tall trees and figures.

Panel, 13 inches by 16 inches.

Sale.—Pieter Oets and others, Amsterdam, January 31, 1791, No. 28 (6 florins, Wubbels).

189*d*. **A Wood with Great Trees.**—An uphill road.

Panel.

Sale.—J. W. Wessel, Amsterdam, September 28, 1791, No. 42 (33 florins, Spaan).

190. **Landscape with an Uphill Road.**—Tall trees by a stone wall with a gateway. Beyond a distant hill rises a church tower.

Panel, 20 inches by 25 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 220.

191. **The Entrance to a Wood.** Sm. 5.—The wood extends right across the picture. Several figures.

Panel, 12 inches by 9½ inches.

Sale.—Destouches, Paris, March 21, 1794 (293 francs).

191*a*. **Landscape with a Clump of Trees.**

Sale.—C. A. de Calonne, London, March 23, 1795, No. 76 (£32 : 11s.); *see* Buchanan, i. 228.

192. **Landscape with a Clump of Tall Trees.**—The clump is in the centre. To the right is a pig-sty. In the distance are two cottages amid trees, in fine sunlight.

Panel, 24 inches by 32 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 110 (1000 florins).

192*a*. **Landscape with Tall Trees.**—The trees are on the right. Cottages stand near a pool on the left.

Canvas, 29 inches by 38 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 111 (52 florins).

193. **A Wooded Landscape with a Still Pool.**—On the pool is a rowing-boat with figures. In the distance is a village church tower.

Panel, 13 inches by 14 inches.

Sale.—J. W. van Arp, Amsterdam, June 19, 1800, No. 64 (505 florins, Th. Spaan).

194. **A Wooded Landscape with Roads, Cottages, and Figures.** Sm. 9.—According to Sm., "this picture is compared for excellence with one by the same master in the possession of M. de Vos at Amsterdam," possibly 168.

Panel, 25 inches by 19½ inches.

Sale.—Helsleuter (Van Eyl Sluijter ?), Paris, January 25, 1802 (4900 francs—or 4200 francs, according to Sm.); *see* Ch. Blanc, ii. 207.

195. **Landscape with Woods and Water.** Sm. 20.

Sale.—Sir Simon Clarke, Bart., and George Hibbert, London, May 14, 1802 (£220 : 10s.).

195*a*. **Landscape with Figures.**

Sales.—J. Gildemeester, Amsterdam, January 11, 1800.
Heathcote, London, 1805 (£89 : 5s., Sir P—— C——).

196. **A Wooded Landscape.** Sm. 21.—Cottages and figures. A shower seems to have freshened the trees and grass, on which sunlight falls here and there. To the left is a vista.

Sale.—Edward Coxe, London, April 23, 1807 (£588).

196*a*. **A Cottage in a Wood.**

Sale.—Mrs. Gordon, London, April 1808 (£78 : 16s.).

196*b*. **A Wooded Landscape.**

Sale.—Mrs. Gordon, London, April 1808 (£199 : 10s., Merla).

197. **A Wooded Landscape with a Pool.**—The pool in front shows reflections. Near it are a man, a woman, and a little boy. At the side walks a peasant. Sunlight. [Pendant to 53.]

Panel, 12 inches by 16 inches.

Sales.—Amsterdam, June 16, 1802, No. 65 (2600 florins, with pendant, J. Smit).
Amsterdam, August 23, 1808, No. 67 (800 florins, Coclers).

198. **A Wooded Landscape with a Woman on an Ass.**—On an uphill road to the right, a woman rides an ass. A herdsman drives away cattle. In front are bushes. In the distance are lofty hills.

Canvas, 42 inches by 52 inches.

Sales.—Amsterdam, October 6, 1801, No. 33 (20 florins, Spruijt); said to measure 43 inches by 45½ inches.
Amsterdam, October 6, 1809, No. 33.

199. **A Wooded Landscape.** Sm. 36.—"Possessing extraordinary truth and brilliancy of colour" (Sm.).

Sale.—General Stibbert, London, 1811 (£52 : 10s.).

199*a*. **A Hilly Landscape.**—A cottage amid trees. A distant view to the left. Figures.

Panel, 12 inches by 13½ inches.

Sale.—Caspar van Citters, Rotterdam, July 1, 1811, No. 24.

200. **A Wooded Landscape.**—On a path to the right walk two figures. In the left distance is a castle. In front are fallen trees and bushes.

Panel, 21 inches by 27 inches.

Sale.—Rotterdam, August 3, 1811, No. 18 (1005 florins, bought in).

200*a*. **A Wooded Landscape with a Canal.**—On one side of the canal is a shady wood. On the other is a hill, at the foot of which is water. A cottage in the distance.

Panel, 20 inches by 16 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. D 30.

201. **Landscape with a Great Oak.**—The oak is in the centre foreground. To the right are two cottages and a row of trees which are reflected in a pool. To the left is a barn. A clump of trees and a hedge close the distance.

Panel, 25 inches by 36 inches.

Sale.—H. Croese, Amsterdam, September 18, 1811, No. 115 (1300 florins, Gerbet; or, 705 florins, Waterham).

201*a*. **A Wooded Landscape.**

Sale.—London, 1812 (£162 : 15s., Hill).

202. **A Wooded Landscape.** Sm. 37.—Cornfields and meadows. A distant village.

23 inches by 42 inches.

Said to have been in the collection of J. Gildemeester, sold at Amsterdam, January 11, 1800.

Sale.—John Parke, London, 1812 (£136 : 10s., Coxe).

202*a*. **A Wooded Landscape.**—Two cottages, with figures. Masterly in the painting of every part. [Pendant to 202*b*.]

Panel.

Sale.—C. Altrogge, Nijmegen, June 10, 1812, No. 95.

202*b*. **A Wooded Landscape.**—[Pendant to 202*a*.]

Panel.

Sale.—C. Altrogge, Nijmegen, June 10, 1812, No. 96.

203. **A Wooded Landscape.** Sm. 43.—Cottages and figures.

Sale.—Lord Kinnaird, London, 1813 (£183 : 15s.).

204. **The Entrance to a Wood.** Sm. 42.—Near it are cottages on the banks of a pool. A traveller goes towards a grove of trees in the centre. To the right are a man and a woman.

Panel, 20 inches by 33 inches.

Sale.—A. Paillet, Paris, June 2, 1814 (2900 francs); *see* Ch. Blanc, ii. 301.

205. **A Cottage in a Wooded Landscape.** Sm. 49.—Called Hobbema's cottage.

Sale.—London, 1815 (£535 : 10s.).

206. **Landscape with Two Pools and a Road.**—The road leads away between the pools. On it are two figures. Near the water are clumps of trees and an angler. In the centre is a sunlit vista. [Possibly identical with 154.]

Panel, 24 inches by 33 inches.

Sale.—L. B. Coclers, Amsterdam, April 8, 1816, No. 42 (2060 florins, Nieuwenhuys).

206*a*. **The Entrance to a Wood at the Edge of a Pool.**

Panel, 25½ inches by 20 inches.

Sale.—H——, Rotterdam, April 18, 1816, No. 17 (130 florins).

207. **A Wooded Landscape.**—The sunlight falls on the trees and bushes in the distance. In the left foreground is a pool. Near an uphill road are three woodcutters and a horseman who speaks to one of them.

Panel, 23½ inches by 35½ inches.

Sale.—La Fontaine, Paris, May 28, 1821 (11,900 francs); *see* Ch. Blanc, ii. 346.

208. **The Entrance to a Wood with a Stream.**—The stream flows away by the wood. A man comes down a hilly road.

Panel, 36 inches by 51 inches.

Sale.—J. Hulswit, Amsterdam, October 28, 1822, No. 28 (1017 florins, Gruijter).

208*a*. **A Wooded Landscape with Water.**—Figures.

Panel, 28½ inches by 23 inches.

Sale.—Amsterdam, October 30, 1823, No. 110 (2 florins, Van den Berg).

208*b*. **A Wooded Landscape.**

Panel, 10 inches high.

Sale.—P. de Heere de Holy of Dordrecht, Rotterdam, August 31, 1824, No. 8 (321 florins, Harrington).

208*c*. **A Woodland Road, a Ford, and Two Peasants.**

Sale.—Marquis de Belleville, London, June 13, 1825 (£315, Isaac).

209. **A Wooded Landscape with an Angler.** Sm. 15.—On the right a broad road leads to a cottage, at the half-door of which is a woman; a man and a girl are in front of her. Nearer the spectator is a peasant, followed by a dog. Near the centre is a clump of leafy trees. To the

left are undulating fields bounded by a wood. A pool fills part of the foreground; on the bank sits an angler.

Panel, 31 inches by 40 inches.

Sales.—Mrs. Gordon, London, April 1808 (£302 : 8s.).
London, 1827 (£210, T. Emmerson).

209*a*. **A Wooded Landscape.**—A stream and a sandy road. A woman.

Panel, 17 inches by 22½ inches.

Sales.—J. F. de Vinck de Wesel, Antwerp, August 16, 1814, No. 95 (66 francs).
Baron de Vinck d'Orp, Brussels, May 28, 1827, No. 23.

210. **A Wooded Landscape.** Sm. 93.—Two large clumps of trees fill much of the middle distance. Through a vista between them in the centre is seen water and distant country. A man and a boy descend a hill to the left. Beyond the high trees to the left rise two church spires. In the right distance is a building with a spiral top.

Panel, about 22 inches by 26 inches.

Sales.—La Fontaine, London, 1828 (£210).
London, 1828 (£341 : 5s., bought in).

211. **Landscape with Two Rows of High and Leafy Trees.** Sm. 95.—The rows of trees fill much of the left, forming a vista, with a marshy pool between them. At the side is a cottage. A woman stands at the half-door conversing with a man and a woman who stand in front. Under the trees are two other figures. On a road to the right, a man with a stick on his shoulder approaches. Beyond him are cornfields and cottages. [Pendant to 263. Possibly identical with 216.]

Panel, about 23 inches by 29 inches.

Sale.—Lord Weymouth, London, 1828 (£472 : 10s., bought in).

211*a*. **A Wooded Landscape.**—Figures near a cottage.

Sale.—J. M. Raikes, London, May 15, 1829 (£233, Woodburn).

212. **Landscape with High Trees by a Road.** Sm. 81.—A road divides the landscape. To the left of it are high trees and a hedge. To the right is a pool, beyond which is a cottage amid trees. On the road are a man and a woman with a bundle on her head.

Panel, about 16 inches by 20 inches.

Sale.—W. Lushington, London, 1831 (£69 : 6s.).

213. **A Wooded Landscape with a High-Road.** Sm. 68.—A road runs from the front. On either side of it is water overgrown with rushes and water weeds. A man and a woman come along the road. At the waterside is an angler. In the distance are three other figures. The figures are by Hobbema himself.

Panel, 24 inches by 33 inches.

Sale.—Sébastien Erard, Paris, April 23, 1832 (4010 francs).

214. **Landscape with a Ruined House by a Pool.** Sm. 112.—

To the right is a ruined house on a sandy hill, amid trees. On a rough road, leading to a cottage amid trees, a man and a woman come forward. In the distance rises a church spire. To the right is a pool. A smaller replica of 236. [Pendant to 253.]

Panel, 13½ inches by 18 inches.

Sales.—(Probably) J. Pekstok, Amsterdam, December 17, 1792, No. 48 (120 florins, with pendant).

Goll van Franckenstein, Amsterdam, July 1, 1833, No. 33 (705 florins, Woodin); Sm. says that it was bought from Woodin.

214*a*. **A Wooded Landscape with Cottages.**

Panel, 9 inches by 14 inches.

Sale.—W. J. Schellink and others, Rotterdam, April 24, 1834, No. 23 (42 florins, De Reus).

214*b*. **A Wooded Landscape.**

Sale.—Rotterdam, September 15, 1834, No. 62.

215. **A Wooded Landscape with Figures.** Sm. 47.—Almost certainly identical with 150 or 151 (Edinburgh).

Sale.—Hart Davis, London, 1814 (£170).

In the collection of Sir J. Erskine, Bart., in 1835 (Sm.).

216. **A Wooded Landscape with Distant Cornfields.** Sm. 126.—To the left is a cottage with two fine oaks in front. Near these is a thick wood, from which a stream flows beside a high bank to the front, amidst flags and other water weeds. A man and a woman come away from the cottage, at the half-door of which is another woman. In the shade of the wood are three other figures. A man with a stick in his hand walks along a road on the right leading by a cornfield. Apparently similar to 157 (Oppenheim). [Pendant to 219. Possibly identical with 211.]

Panel, 24 inches by 33 inches.

In the possession of O'Neil, 1835 (Sm.); he had recently bought it from Stacy of Norwich.

217. **A Wooded Landscape with a Pool.** Sm. 74.—Out of a sedgy pool in front, an old oak rises on the left; its branches mingle with those of other trees at the edge of the pool. On a path to the right, a man and a boy stand conversing with a seated woman. Beyond them a tree bends over the water. At the edge of the pool are three peasants. "A good example" (Sm.).

Canvas, 27 inches by 35½ inches.

Sale.—T. G. Campbell, London, 1831 (£288 : 15s.).

In the possession of the London dealer Nieuwenhuys, 1835 (Sm.).

218. **A Wooded Landscape with a Large Pool.** Sm. 62.—In the left foreground is a large pool, into which a stream rushes down a wooden spout. In the centre, on a bank, is an old oak; near it are a decayed tree and the stem of another. In the adjacent meadows are numerous clumps of trees, among which the sun shines. To the right is

a path, with timber lying at the side. A peasant stands conversing with a woman seated on a log. At the pool are an angler and a man stooping at his side. "An example of the choicest quality, both as to brilliancy of colour and execution" (Sm.).

Dated 1669; panel, 24 inches by 33 inches.

Imported into England by Sm. and sold to Zachary in 1825 (for £630).
In the collection of Frederick Perkins, London, 1835 (Sm.).

219. **A Wooded Landscape with a Pool.** Sm. 127.—In front is a large pool, near which a road leads into the distance. [Pendant to 216. Possibly identical with 263.]

Panel, 24 inches by 33 inches.

In the collection of T. Norris, near Manchester, 1835 (Sm.).

219*a*. **A Wooded Landscape with a Roadside Cottage.**—Figures by A. van Ostade (?).

Panel, 22 inches by 31½ inches.

Probably the picture in the sale:—Merlo, Cologne, December 9, 1891, No. 129 (100 florins, Neumans)—under the right name of J. van Noordt,
Exhibited at Cologne, 1840, No. 144.
Then in the collection of J. J. Merlo.

219*b*. **A Flat Landscape with a Distant View and Wooded Foreground.**

Canvas, 26 inches by 31 inches.

Exhibited at Cologne, 1840, No. 72.
Then in the collection of J. G. Riedinger, Cologne.

219*c*. **Landscape with a Clump of Trees.**—To the right are cottages; to the left is a distant view. A single figure in the middle distance.

Panel, 18 inches by 24 inches.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 159.

219*d*. **A Wooded Landscape.**—Several persons busy at a well. Signed in full; panel, about 10½ inches by 16 inches.

In the Hollandt collection, Brunswick, 1843 (Parthey, i. 590).

219*e*. **A Wooded Landscape with Cottages and Figures.**

Sale.—J. B. West, London, May 19, 1843 (£420, Nieuwenhuys).

219*f*. **Landscape with a Road out of a Wood.**—The road leads towards a cottage in the open.

Canvas, 10 inches by 13 inches.

Sale.—Leipzig, March 31, 1845, No. 215.

219*g*. **A Wooded Landscape.**—Small figures and a horseman. Signed.

Sale.—B. de Harde Swart and others, Amsterdam, November 16, 1847, No. 203 (154 florins, Roos).

219*h*. **A Wooded Landscape with Water and a Dead Tree.**

Sale.—Sir Thomas Baring, London, June 2, 1848 (£162 : 15s., Nieuwenhuys).

219*i*. **Landscape with Water surrounded by High Trees.**—A cottage in fine sunlight.

Panel, 9½ inches by 7½ inches.

Sale.—Utrecht, September 22, 1851, No. 56.

220. **Cottages in a Wooded Landscape.** Sm. 115.—On the left clumps of tall trees overshadow and partly hide a cottage, at the half-door of which stands a man. In front and at the foot of the trees lie some logs. On the right a high road leads in a direct line past a cottage in the middle distance and, thence passing through a vista of trees, is seen winding over a hill in the distance. In the right foreground is a hurdle fence in a hedge, with a clump of bushy trees rising out of it. A man and a woman walk on the road. Near the second cottage is another man. A passing gleam of sunshine varies the scene.

Panel, 24 inches by 33 inches.

In the collection of Alexander Baring, London, 1835 (Sm.); bought for him in Holland about the year 1817 (for £400).

In the collection of Lord Ashburton, The Grange, 1854 (Waagen, ii. 111); but not among the pictures sold in 1907 to the London dealers Agnew and others.

221. **Landscape with Rising Ground and Trees.**—On the right are trees. To the left is a large open space with cottages. A sun-lit meadow at a distance. Very dark in colour. [Pendant to 60*h*. Either this or the pendant is presumably identical with 252.]

21½ inches by 15½ inches—according to Waagen, but most probably the reverse.

In the collection of the Earl of Burlington, Holker Hall, 1857 (Waagen, Suppl. 423).

222. **Landscape with a Clump of Trees and a Road.**—To the right is a clump of trees with a cottage beyond it. On a road in the centre are figures. In the left middle distance is a village. In the centre foreground are low bushes. A somewhat cloudy sky.

Panel, about 36 inches by 48 inches.

In the collection of the Earl of Burlington, Holker Hall, 1857 (Waagen, Suppl. 424).

222*a*. **Cottages under Great Trees.**—The picture was hung too high to be properly judged, but Waagen doubted its authenticity.

In the collection of Charles Wynn, Nostell Priory, 1854 (Waagen, iii. 336).

223. **Landscape with Trees on a Bank in the Centre.** Sm. 101.—A winding road beside the trees leads to a cottage amid trees. At the half-door of the cottage is a woman. In a line with this is another cottage to the left. A wooden hut, with timber lying near, is on the

right. A man and a boy converse with a man seated on a tree-trunk at the roadside. Beyond these is a man with a dog. Farther away a man and a woman come forward.

Signed, and dated 1665; canvas, 24½ inches by 39 inches.

Sales.—(Possibly) Sir George Yonge, Bart., London, March 25, 1806 (£420, Seguier)—though this, according to Sm., may be 173.
George Vivian, London, 1833 (£399).

In the collection of Charles Heusch, London, 1835 (Sm.) and 1854 (Waagen, ii. 255).

223*a*. **Landscape with Great Trees and Bluish Distance.**—To Waagen this seemed rather to be a dark and thoughtful work by Ruisdael.

Signed in full.

In the collection of G. Cornwall Legh, London, 1857 (Waagen, Suppl. 189).

223*b*. **Landscape with a Wooded Hill.**—On the hill are cottages and a church. It was hung too high to be properly judged. Possibly by Hobbema, according to Waagen, but as seen from a distance rather like a good work by Ruisdael.

In the collection of Lord Arundell of Wardour, Wardour Castle, 1857 (Waagen, Suppl. 392).

223*c*. **A Beech Wood at the End of a Village with a Church.**—Figures by A. van de Velde.

Panel, 17½ inches by 14½ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 66.

223*d*. **An Oak Wood.**—Figures by A. van de Velde.

Signed with the monogram.

In the collection of Freiherr von Hutten.
Sale.—M. Wolff, Berlin, May 25, 1857, No. 173.

223*e*. **A Clump of Oaks on a Hill.**—A cottage beyond.

Panel, about 16 inches by 22½ inches.

In the collection of Prince zu Hohenzollern-Hechingen, Löwenberg, 1858 (Parthey, i. 589-90).

223*f*. **A Wooded Landscape.**—A vista of distant wooded country. In front is a solitary traveller.

Panel.

In the Rinecker collection, Würzburg, 1859 (Parthey, i. 590); but not in the sale at Cologne, October 30, 1888.

223*g*. **A Wooded Landscape with a Stream in front.**—Two anglers.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 32 (£73 : 10s., Jean Meffre).

223*h*. **A Woodland Road.**

In the Von Landauer collection, Stuttgart, 1862 (Parthey, i. 590).

224. **Landscape with a Thin Wood.** Sm. 76.—A road winds from the front through the landscape. To the left of the road is a large house, hidden by clumps of trees; on the roof is a stork's nest. A man stands conversing with a traveller seated at the roadside. To the right of the road is a little fence or stile. Beyond it a woman crosses a field. In the distance are two other figures. A fine summer day.

Signed in full on the fence; panel, 18 inches by 20 inches.

In the collection of Dawson Turner, Great Yarmouth, 1835 (Sm.).
Sales.—Dawson Turner, London, May 14, 1852 (£252, Nieuwenhuys).
C. Scarisbrick, London, May 11, 1861 (£462).
J. E. Fordham, London, 1863 (£420, Nieuwenhuys).

225. **A Wooded Landscape with a Pool and an Angler.**—On the right is a clump of oaks standing close together with other trees, some of which have been felled. A stream flows round them towards the front. A shattered oak rises at the water's edge in front. Behind it is an angler in a red jacket. On the opposite side a road leads to a meadow, with cottages in the middle distance. In front two travellers sit by the roadside; another man stands with his dog; near him are a pack-ass and figures. A fine cloudy sky on a stormy day. The figures are probably by Berchem.

Signed; canvas, 33 inches by 43 inches.

In the collection of G. Barrett, London.
Sales.—London, June 1857 (£609, J. Smith for Oppenheim).
J. Oppenheim, London, 1864 (£934 : 10s., Holloway).

225*a*. **A Wooded Landscape.**
34½ inches by 51 inches.

Exhibited at Amsterdam, 1845, No. 88, and 1867, No. 79.
Then in the possession of the dealer W. Gruyter.

225*b*. **A Wood.**
Signed.

Exhibited at Leeds, 1868, No. 789.
Then in the collection of the Duke of Devonshire.

225*c*. **A Wooded Landscape.**

Sale.—London, November 20, 1869, No. 114.

226. **A Road out of a Wood.**—A pool and a sheet of water, divided by a piece of ground, are shaded by trees to right and left. A large glittering cloud in the sky, the tone of which is of great delicacy.

Panel, 15 inches by 18½ inches.

Sale.—L. Cottreau, Paris, May 30, 1870, No. 4.

226*a*. **A Wooded Landscape.**
Signed; panel, 13½ inches by 24½ inches.

Sale.—B. Lans and others, Amsterdam, April 25, 1871, No. 14.

227. **A Wooded Landscape, with Peasants at a Ford.** Sm. 11.—In the left foreground is a pool with reeds at the edge; a man and a

woman ford it. Two roads lead to the bank. One comes from a cottage amid trees in the distance; in front of the door are three figures. The other road goes to the right edge of the frame, over a bridge which a man crosses. Between the roads is a clump of tall trees. To the right is a vista between trees, with two figures standing. Fresh colour and strong handling. A "delightful picture" (Sm.).

Signed in full on the left at foot; panel, 21 inches by 27 inches.

Sale.—J. Gildemeester, Amsterdam, 1800 (2160 florins).
In the collection of Hodshon, 1835 (Sm.).
Sale.—Hodgshon Röell, Amsterdam, April 25, 1872, No. 9 (45,000 florins).

227*a*. **A Wooded Landscape with a Pool.**—Two figures on a road.

Sale.—Sheffield, London, 1874 (£236 : 5s., Boore).

228. **A Woodland Glade.**—To right and left are tall trees, oaks and birches. In the centre is a little glade, closing with a little hill on which a man sits smoking. The sunlight falls from the left through the trees upon the glade.

Signed in full, and dated 1661; panel, 15½ inches by 19 inches.

Sale.—Carl Triepel, Munich, September 28, 1874, No. 59.

228*a*. **A Wooded Landscape.**
Signed; panel, 22 inches by 28½ inches.

Sale.—J. Eduard de Vries, Amsterdam, January 25, 1876, No. 7.

228*b*. **A Wooded Landscape with Peasants.**
16½ inches by 34 inches.

Sale.—A. Levy, London, June 16, 1876 (£997 : 10s.).

228*c*. **A Wooded Landscape with Cottages.**
42 inches by 54 inches.

In the collection of Lord Radnor.
Sale.—Lord Malmesbury, London, July 1, 1876 (£1102 : 10s., Sale).

229. **A Wooded Landscape with a Roadside Cottage.**—The cottage stands on the farther side of the road, on which are figures. In front are a man, a woman, and a boy.

Signed in full; panel, 20½ inches by 26½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 86.
Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 62.
In the collection of Robert Williams, London, 1878.

229*a*. **A Woodland Scene with Three Figures.**—Other figures in the background. Felled trees.

Sale.—Cave, London, 1881 (£850, bought in).

230. **A Wooded Landscape.**—A little stream winds away beside a broad road on the bank. In front two travellers are resting. Beyond the stream two persons are walking with a dog.

Signed in full; panel, 18 inches by 22 inches.

Sale.—Krupp the younger and others, Cologne, October 29, 1894, No. 85.

231. **A Wooded Landscape with a Stream.**—Through the outskirts of a thick wood flows a clear mountain stream, which rushes down in front over loose stones and rocks. Two men, one of whom ties up brushwood in bundles, and two boys with fishing-rods.

Panel, 12 inches by 15 inches.

Sale.—Krupp the younger and others, Cologne, October 29, 1894, No. 86.

232. **A Wooded Landscape with Water.**—In front, under a clump of fine trees, is a sheet of water. Two persons rest at the roadside.

Panel, 23 inches by 33 inches.

Sales.—J. Gillott, London, April 19, 1872, No. 330 (£231, Lowther).
De Reuter and others, London, July 1, 1899, No. 84.

233. **A WOODED LANDSCAPE WITH COTTAGES AND FIGURES.** Sm. 98.—In the centre is a cottage, approached by a winding road from the front. On the road are two men, one of them seated. A third figure is near the cottage door, at which stands a woman. At one side of the road are two old and leafless trees, and a pile of bundles of reeds; at the other side are five tall and leafy trees, between the trunks of which are seen two cottages. Somewhat dark and brown in tone but vigorous and richly painted. An excellent work. [Identical with 36*a* (Salting).]

Signed in full on the right; panel, 20 inches by 26 inches.

Exhibited at the South Kensington Museum, London, 1891-97, No. 36.

In the collection of Philip Henry Hope, London, 1835 (Sm.).

In the collection of Henry Thomas Hope, London, 1854 (Waagen, ii. 122).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

234. **A Wooded Landscape with Cottages (or, Peasants shaking Hands).** Sm. Suppl. 7.—From the centre foreground a road winds into the distance. A man and a woman meet and shake hands; beside them stands a boy. Beyond them a man and a girl go towards two cottages amid trees. Farther away are two other figures. Here the view is bounded by low trees and a cottage. In the left foreground is part of a cottage, with a thick grove beyond. On the right are more trees partly hiding another cottage. A grey day with a transient gleam of sunshine. "A well-finished and clear work" (Sm.). [Identical with 127*a* (Salting). *Translator's Note.*]

Panel, 24½ inches by 32½ inches.

Exhibited at the British Institution, London, 1847.

In the collection of Joseph Barchard, London.

In the collection of the Hon. Long Wellesley, Brussels, 1842 (Sm.) and 1847; afterwards in that of Lady Wellesley, Brussels.

Sale.—London, May 3, 1902, No. 104 (£9660, Agnew).

235. **A Wooded Landscape.**—A swollen stream rushing to the

front divides the picture into two parts, both of which are thickly wooded. The right side, which is the narrower, is partly flooded.

Signed in full on the right at foot; panel, 18 inches by 24 inches.

In the collection of F. Wright, Lenton Hall.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1905, No. 15.

236. **A WOODED LANDSCAPE WITH A RUINED HOUSE.** Sm. 18.—In the right foreground are the ruined walls of a house. Beyond, to the left, is a clump of old trees on a high bank. Beyond this, again, a bridge leads across a stream to the middle distance. In the left foreground is a pool with reeds. Beyond it, in the middle distance, is a cottage amid sunlit trees, with an open space before it. To the left of the cottage is a vista through trees, with figures. A man with a stick walks towards the left foreground. By the water to the right is an angler. In the right distance a church tower rises amid trees. A larger replica of 214.

Signed in full on the left; panel, 24 inches by 33½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1876.

In the collection of Holm Wood, Peterborough.

In the collection of William Wells, Redleaf, 1835 (Sm.).

Sales.—W. Wells, London, May 12, 1848 (£640 : 10s., bought in).
W. Wells, London, May 20, 1852 (£640 : 10s.).
W. Wells, London, May 12, 1890 (£2835).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 65.

Sale.—C. T. Yerkes, New York, April 5, 1910, No. 124—No. 43 of the *édition de luxe* of the catalogue.

237. **A Wooded Landscape.** Sm. 77.—On the right is a wood of stunted trees, with a path, on which are a man, a woman, and a boy. Along the front flows a river, fringed with reeds and bushes. In the middle distance is a cottage amid trees approached by a road which skirts the river and branches out to the distance. On the left are two cottages partly hidden by trees. On the road to the left a man and a woman are walking; beyond them are two other figures. Sunlight.

Described by Sm. from a drawing.

238. **A Wooded Landscape with a Traveller seated on a Log.** Sm. 120.—In an open landscape a road leads from the centre foreground over a hill to a cottage partly visible on the left. Within a fence round the cottage are two trees, with linen hanging out to dry. The view to the left is bounded by a wood, in which is a cottage. To the right a man sits on some timber. Beyond him is a fine clump of trees near a cottage.

Described by Sm. from a drawing.

239. **Cottages in a Wood.**—A wooded landscape with a stagnant pool in the right foreground. To the left a road leads away into the distance; a man with a stick in his right hand approaches. On the left

side of the road sits a woman conversing with a man and a boy who stand in front of her. To the left of the road is a cottage amid trees partly cut off by the frame. Beyond the pool a road leads from right to left across the picture, and passes into the distant wood. To the right of this road, which is in full sunlight, are two cottages, one at the extreme right and the other in the centre. Between the two cottages a man and a woman walk to the left.

Described from a wood-engraving given by Blanc and Emile Michel.

240. **Landscape with a River and a Waterfall.**—At the side, on an uphill road, a post-waggon is attacked by robbers. [Pendant to 247.]

Canvas, 26 inches by 32 inches.

Sale.—Lambert ten Kate, Amsterdam, May 29, 1776, No. 56 (111 florins, with pendant, J. Yver).

241. **A Hilly Landscape with Trees and a Little Waterfall.**—The waterfall flows between banks. A traveller rests under a tree. Masterly and very sunny.

Panel, 13½ inches by 12 inches.

Sale.—Amsterdam, May 23, 1798, No. 99 (42 florins, Berkenbosch).

241*a*. **Landscape with Cottages and a Waterfall in front.**—Figures.

Panel, 14 inches by 12 inches.

Sale.—Amsterdam, April 17, 1809, No. 37 (3 florins 5).

242. **Landscape with a Waterfall.** Sm. 60.—The water rushes between rugged banks and falls in front. Two light trees are on a hill to the left. In the distance, beyond the stream, is a single figure.

Panel, 11 inches by 9 inches.

Sale.—Amsterdam, 1825 (300 florins).

In the collection of R. R. Reinagle, after 1825 (Sm.).

242*a*. **Landscape with a Waterfall.**

In the Schleissheim Gallery, 1859 (Parthey, i. 590); it is no longer there unless Parthey referred to the "Landscape with a Little Waterfall," No. 869 in the 1905 catalogue, which is by Jacob van Ruisdael (288).

242*b*. **A Wooded Landscape with a Waterfall.**—In front are rocks and a waterfall. The sun shines brilliantly on the trees and ground.

Canvas, 11 inches by 16 inches.

Sale.—Munich, September 30, 1874, No. 44.

243. **A BRIDGE OVER A STREAM ON THE OUTSKIRTS OF A WOOD.** Sm. 72.—A river fills the right half of the foreground. In the centre of the middle distance is a bridge; a peasant crosses it to the right. Clumps of tall trees fill the left middle distance; past them go a man in a red coat and blue breeches, and a woman with a yellow apron. To the right, beyond a low wood, are

the houses, the church, and the great square tower of a town. In the centre smoke rises behind the trees, apparently from a village. In the distance are other figures. Felled trees and bushes fill the foreground, which lies half in shadow, while the middle distance is in full sunlight. A bright sky.

Signed on the left; canvas, 19½ inches by 26 inches.

Exhibited at Düsseldorf, 1904, No. 323.

Sales.—Taets van Amerongen, Amsterdam, July 3, 1805, No. 20 (1075 florins, Roos).

Baron d'Armant, London, 1825 (£78 : 15s.).

In the collection of the Duc d'Arenberg, Brussels, Bürger's 1859 catalogue, No. 24; it was there in 1835 (Sm.).

244. **THE OUTSKIRTS OF A WOOD.**—Two persons come forward along a road in the centre, and cross a stream flowing diagonally across the road. On the right a man walks over a bridge. Other figures are on the road to the left and near a cottage amid trees in the centre. Through the trees to the left is a vista of the distance. Blue sky with clouds here and there. There are in all ten figures, by Hobbema himself.

Signed in full on a piece of timber in the left centre; panel, 20½ inches by 26½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1889, No. 112.

Sale.—Jan Gildemeester, Amsterdam, June 11, 1800, No. 75 (2160 florins, C. Buys).

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1908 catalogue, No. 164.

245. **THE BRIDGE OVER THE STREAM.** Sm. 46, and Suppl. 14.—In the right middle distance is a cottage hidden amid trees, with a hut to the right of it. Beyond it rises a church spire. A winding path leads from the cottage to a bridge, with a wooden railing at one side, in the right foreground. A man with a stick in his left hand, accompanied by a dog, crosses the bridge. To the left is a distant view, with sunlit patches amid clumps of trees. On a road intersecting the landscape a man and a woman stand conversing; beyond them are two other figures. Bright sunlight. [Pendant to 176.]

Signed in full; panel, 9½ inches by 12½ inches.

Sales.—P. I. Hogguer, Amsterdam, August 18, 1817, No. 22 (834 florins, Hulswit).

Sir Charles Bagot, London, July 18, 1836 (£220 : 10s., Seguier for Lord Lansdowne).

In the collection of the Marquess of Lansdowne, Bowood, 1854 (Waagen, iii. 161).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 62.

In the collection of the late Rodolphe Kann, Paris, 1907 catalogue, No. 48; bought as a whole in 1907 by the London dealers Duveen Brothers.

In the possession of the dealers Duveen Brothers, Paris.

246. **A COTTAGE UNDER TREES, WITH A BRIDGE OVER A STREAM.**—On the right are trees beside a stream, which is crossed in the centre by a wooden bridge. Over the bridge walks a man, preceded by a white dog. Almost in the centre of the middle distance is a red cottage. A man stands at the door conversing with a woman inside. At the left edge of the picture there are more trees. An early work. [Compare 32.]

Signed in full on the right at foot; panel, 24 inches by 33 inches.

In the collection of C. N. Lewis, Blackheath.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1905, No. 14.

In the possession of the Paris dealer F. Kleinberger.

247. **Landscape with a Stream and a Wooden Bridge.**—At the side is a horseman, with other figures. [Pendant to 240.]

Canvas, 26 inches by 32 inches.

Sale.—Lambert ten Kate, Amsterdam, May 29, 1776, No. 57 (111 florins, with pendant, J. Yver).

248. **Landscape with a Bridge.**—Cottages and other buildings, a stream and a bridge which a man crosses. Fine distance.

Panel, 24 inches by 33½ inches.

Sale.—Hendrik Twent, Leyden, August 11, 1789, No. 18 (200 florins, Coclers).

249. **Landscape with Trees.**—In front are a little bridge and an outer gate. The bridge leads to a cottage, with a woman standing at the door. [Possibly identical with 155.]

Canvas, 39 inches by 47 inches.

Sale.—Amsterdam, June 16, 1802, No. 67 (200 florins, J. Smit).

250. **Landscape with Old Cottages by a Stream.**—In the water are fine reflections. A road leads alongside the water, in which two men are fishing. A fine clump of trees; meadows and cottages in the distance.

Canvas, 13 inches by 17½ inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 48 (37 florins, Palme).

250*a*. **Landscape with a River and a Bridge.**—To the right is a house amid trees; to the left is a river with a bridge.

Panel, 16½ inches by 22 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 243.

251. **Landscape with a Stream, a Wood, and a Bridge.**—To the right of a stream winding away into the distance is a thick wood. A bridge over the stream leads to a sunlit bank. Two anglers stand in the reeds. A man with a dog goes through the wood. On the other side of the stream is a ruined house amid bushes and trees; beyond it are trees and fields. In the distance are a church and blue hills.

Panel, 23½ inches by 33 inches.

Sale.—De Quarles, Amsterdam, October 19, 1818, No. 15 (3730 florins, Van den Berg).

251*a*. **Landscape with a Bridge over a Stream.** Sm. 7.—In the centre is a stream crossed by a long bridge, over which a peasant walks, while another peasant approaches it. On the same side clumps of tall leafy trees shade a cottage. Among the trees beyond is another cottage. Close to the front is a clump of dwarf willows, beside which stone steps lead down to the stream. On the opposite side are two peasants on a path leading to a wood. In the distance are cottages amid trees, in sunlight.

Canvas, 26½ inches by 31½ inches.

Sales.—Bryan, London, May 17, 1798, No. 22 (£162 : 15s.); *see* Buchanan, i. 288.
George Hibbert, London, June 13, 1829 (£525, Brown).

251*b*. **Landscape with a Bridge over a River.**—A traveller is on the bridge.

Sale.—Febvre, Antwerp, May 4, 1846, No. 136.

252. **Landscape with a Bridge over a River.** Sm. Suppl. 3.—Along the foreground flows a river, crossed by a bridge which abuts on high and rugged banks. At the side is a red-tiled cottage, in front of which is a road lined with trees. Beyond the bridge are two low cottages, backed by clumps of trees. In the distance are church steeples, indicating a town. On the road beside the river is a peasant. A fine day. Almost certainly identical with 60*h* or 221.

Canvas, 15½ inches by 21½ inches.

Exhibited at the British Institution, London, 1836; and at Manchester, 1857, No. 761.

Sale.—P. I. Hogguer, Amsterdam, August 18, 1817, No. 25 (68 florins, Voornbergh).

In the collection of the Earl of Burlington, Holker Hall, 1836 (Sm.).

252*a*. **A River Landscape with a Bridge and Figures.**

Sale.—M'Intosh, London, 1857 (£72, Norton).

252*b*. **A Wooded Landscape.**—A horseman and other figures. In the distance is a river with a bridge. Fine colour. The figures attributed to Wouwerman.

Canvas, 26 inches by 33 inches.

Sale.—P. van Arnhem, Groningen, September 24, 1868, No. 101.

252*c*. **Landscape with a Pool and a Little Bridge.**—In front is a reedy pool, which extends to the left. On this side is a little bridge, which a man crosses. To the right the bank rises slightly. In the middle distance, near a clump of tall trees, is a farm. Light clouds in the sky. Afternoon.

Panel, 13½ inches by 10 inches.

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 69.

253. **A PEASANT'S DWELLING BESIDE A STREAM.** Sm. 111.—The stream fills the foreground, and flows away towards the left distance. On the right bank is a cottage with a gable, and barn adjoining to the left. To the right of the cottage is a tree. In front of the barn is a great leafy tree, whose branches stand out against the sky, almost in the centre. To the left of this tree, on the projecting bank close to the water's edge, is a clump of somewhat smaller trees, which, like the big tree, are reflected in the water. In the left distance on the farther bank, is a line of low bushy trees. Outside the cottage are two figures. In the sky to the left are heavy clouds. The picture is fresh in tone. The reflections of the trees in the water are very delicately rendered. The doubts occasionally cast upon its authenticity are wholly unfounded. [Pendant to 214. Compare 256 (Glasgow).]

Signed in full to the right at foot, with the M and H joined; panel, 12½ inches by 17½ inches.

Sales.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 81.
(Probably) J. Pekstok, Amsterdam, December 17, 1792, No. 49 (120 florins, with pendant).
J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 32 (1352 florins, J. de Vries).

In the Van der Hoop collection, Amsterdam, 1835 (Sm.); bequeathed to Amsterdam in 1854, and lent to the Rijksmuseum in 1885.

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 1189.

254. **A RIVER LANDSCAPE.**—Along the river runs a road. A man is in a boat on the water. On the road are a traveller and his wife and child. Through the trees is seen a sunlit tower. In the left distance is a church steeple. An early work.

Signed in full with the early signature in the water on the right at foot; panel, 13½ inches by 18½ inches.

In the possession of the Paris dealer C. Sedelmeyer.
In the collection of Dr. Max Wassermann, Paris.
In the collection of Marcus Kappel, Berlin, since about 1904 or 1905.

255. **A RIVER LANDSCAPE WITH A BRIDGE.**—A man with a dog crosses a bridge on the right.—In the centre, near a cottage, a road leads to a village, the church tower of which is seen in the left distance. A man sits by the roadside, angling in the river. The clouds are strongly lighted. Similar to 139 (Clark). An early work, but the date 1648 given in the Detroit catalogue is impossible.

Signed in full, and dated on the left at foot 16–8 (presumably 1658); panel, 18½ inches by 24½ inches.

Presented to Detroit by J. E. Scripps.
In the Detroit Art Gallery, 1908 catalogue, No. 47.

256. **A GROUP OF TREES ON THE BANK OF A RIVER.** Sm. 26, and Suppl. 15.—A river flows across the whole foreground, widening out on the left and there bending round to the right towards the middle distance. On the nearer bank in the left foreground sits an angler, to the left of two or three posts or stumps at the water's edge. On the farther bank in the centre a clump of fine trees stands out

against the sky, with willows beside the stream. In the shadow of the trees, which are reflected in the water, three men in a small boat are drawing a net; they are dressed in reddish brown, with touches of blue. To the right of the trees is another tree at the edge of the picture. In the opening between them the big square tower and high-pitched nave-roof of a church, and a wind-mill to the right of it, stand out in vaporous sunlight against brilliant white clouds. On the extreme left, across the stream at its widest, a wind-mill rises above low trees; to the right of it, partly hidden by the big clump in the centre, is a lofty gabled building. Rather dark clouds float above this second wind-mill. Blue sky at top. Numerous birds flying. The old catalogue wrongly questioned the authenticity of the picture, suggesting that it might be by Jan van Kessel. It is closely related to 253 (Amsterdam).

Signed in full; panel, 18½ inches by 26 inches.

Sales.—Benjamin West, London, June 23, 1820 (£309 : 15s., Esdaile).
W. Esdaile, London, March 15, 1838 (£173 : 5s., Norton).

In the collection of Archibald M'Lellan, Glasgow; bought by the city in May 1856.

In the Glasgow Art Gallery, 1908 catalogue, No. 469.

257. **A FLAT LANDSCAPE WITH A RIVER.**—The river flows from the right foreground to the left distance. On the right bank is a row of trees, which are reflected in the water. To the left are a woman and a child on a road leading between the river and the wood. On the extreme right is a cottage, almost hidden by the lofty oaks on the bank. A man in red with a stick on his shoulder walks under the oaks. High up to the left are dense white clouds. The foliage is a very light green. The figures are by Hobbema himself, and accord very well with their surroundings. The picture is of importance for the study of the painter's development. [Compare 32, 150.]

Signed in full, and dated 1659; panel, 20½ inches by 26½ inches.

In the De la Hante collection, Paris. According to a note in the Van der Schrieck sale-catalogue, it was identical with the picture in the sale :—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 31 (3050 francs, De Feyne). But as the De la Hante picture was at Grenoble long before 1861, this identification is impossible. The mistake may probably be explained by the assumption that the Van der Schrieck picture agreed in subject and size with the Grenoble picture, and was a copy of it.

Bought in 1838 for the Grenoble Museum (for 5000 francs).

In the Grenoble Museum, 1891 catalogue, No. 382.

258. **A RIVER LANDSCAPE.**—In the foreground, on a broad river flowing between green banks, are two boats with fishermen who have cast their nets. Farther away is a large sailing-boat. On the left bank are cottages amid trees. In the right distance is a church. This differs from Hobbema's usual style, and is therefore only catalogued as the work of an unknown Dutch painter. But repeated inspection has convinced the author that the picture is a genuine Hobbema. Evidence of this is afforded by the trees and the water, and by the characteristic steely blue and grey of the wood of the boats and the cottages.

Panel, 12½ inches by 21 inches.

Acquired in 1895 from a private collection in Frankfort-on-Main.

In the collection of the late Alfred Thieme, Leipzig, 1900 catalogue, No. 42—catalogued as by a Dutch master.

259. **A VILLAGE BY A CANAL.**—A placid canal leads from the foreground to the distance. In front is a man in a boat. To the left, and farther back, is another boat with two men. On the left bank are several large houses, near which, in the centre, rises a great tree with wide-spreading branches. On the right bank are smaller trees. In front are a fence and a well. The light falls from the left, so that the sides of the houses on the left which face the water lie in deep shadow. An early work.

Panel, 18½ inches by 22 inches.

In the possession of the London dealers P. and D. Colnaghi.

260. **A WOODED RIVER LANDSCAPE WITH A BOAT.** Sm. 40.—In front is a piece of ground with a fallen tree and a hedge. Beyond is a river; a man rows two gentlemen in a boat to the right. The farther bank is thickly wooded. To the left is water with a small green island. The bank beyond it is also wooded. Above the trees rise a church tower and, to the left of it, some roofs. The wood to the right is dark. The landscape to the left is in full sunlight. [Compare 262.]

Signed in full in the centre foreground; panel, 13 inches by 15 inches.

A good water-colour copy—measuring 15½ inches by 13 inches—was made by G. J. Verburgh when the picture was in the Cremer collection; this copy was in the sale :—H. F. Groen van Waarder and others, Amsterdam, December 20, 1905, No. 1013. A copy occurred in the sale :—Professor A. W. Freund and others, Amsterdam, February 20, 1906, No. 184.

Sales.—H. Muilman, Amsterdam, April 12, 1813, No. 63 (640 florins, T. T. Cremer).

T. T. Cremer, Rotterdam, April 16, 1816 (1300 florins, Van Os).

Jurriaans, Amsterdam, August 23, 1817, No. 24 (1610 florins, De Vries).

Jan Ancher, Amsterdam, April 6, 1847, No. 26 (3415 florins, Brondgeest).

Bought in Holland in 1847 by the dealer Chaplin.

In the collection of Thomas Baring, London, 1854 (Waagen, ii. 187).

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 62.

261. **LANDSCAPE WITH A BROAD RIVER.** Sm. Suppl. 2. —On the farther bank of a river in the foreground are three clumps of trees with cottages behind them; the trees recede into the right distance. On the river is a boat with two figures. Silvery clouds in the clear sky. Fine reflections in the water. Painted under the influence of Ruisdael.

Signed in full on the right at foot, and said to be dated 1650; panel, 19 inches by 26½ inches.

Exhibited at the British Institution, London, 1839; and in Paris, 1911, No. 72.

In the collection of Charles Bredel, 1842 (Sm.) and 1854 (Waagen, ii. 291).

Sale.—Miss Bredel, London, May 1, 1875 (£3255, Nattali).

In the collection of Baron Edmond de Rothschild, Paris.

262. **A SMALL WOODED RIVER LANDSCAPE.**—Men in a boat in front. Fine reflections in the water. Very similar to 260.

Panel, 11 inches by 14½ inches.

Sale.—Amsterdam, June 3, 1809, No. 58 (15 florins 5).

In the collection of John G. Johnson, Philadelphia.

263. **A RIVER LANDSCAPE WITH A BOAT.** Sm. 94, and Suppl. 6.—In the foreground and to the left a river flows between low trees into the distance. In the centre and to the right is a wood. In the right foreground are two men, one of whom is seated. On a path on the opposite bank are a man and a woman. To the left is a rowing-boat with four persons in it. The reflections in the water are finely rendered. [Pendant to 211. Possibly identical with 219.]

Signed in full in the left centre; panel, 24 inches by 31 inches.

Exhibited at Vienna, 1873, No. 114.

Sale.—Lord Weymouth, London, 1828 (£472 : 10s.).

In the collection of J. (?T.) Norris, Red Vales, near Bury, 1842 (Sm.).

Sale.—T. Norris, London, 1873 (£1155, Sedelmeyer).

In the collection of the dealer C. Sedelmeyer, Vienna, 1873.

In the Suermondt collection, Aachen, 1877.

Sale.—Count Potocki, Paris, May 2, 1885 (34,000 francs); *see* Paul Eudel, 1886, p. 363.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 64.

In the collection of Prince Liechtenstein, Vienna; not catalogued.

264. **LANDSCAPE WITH A GREAT POOL.**—In the centre foreground is a pool; to the left an oak stands in the water. On a road to the right are four figures and a little dog. Farther back a traveller walks to the right. In the centre a large tree overhangs the water. Figures by Hobbema himself.

Signed in full on the left at foot; canvas, 28 inches by 36 inches.

In the collection of Prince Liechtenstein, Vienna; not catalogued.

264*a*. **A River Landscape.**

Sale.—(Supplementary) Amsterdam, June 5, 1754, No. 27*.

264*b*. **Landscape with Several Anglers.**—Very natural.

17½ inches by 12 inches.

Sale.—J. Palthe, Leyden, March 20, 1770, No. 59 (24 florins, Bach).

265. **A Wooded River Scene with a Bridge.**—The bridge is half broken down. A willow is reflected in the water. Beyond is a distant view. In the middle distance a road passes a cottage; on the road is a traveller. In the foreground, in shadow, are another cottage and two persons resting under a tree.

Panel, 12½ inches by 20½ inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 48 (268 florins 16).

266. **Landscape with a Little River.**—On a hill to the right are a cottage and a barn, amid trees with dense foliage. A white dog runs through the water near them. On the left a peasant comes along a road. Farther away are more clumps of trees and a fine distant view.

Panel, 19½ inches by 26 inches.

Sale.—Amsterdam, April 9, 1783, No. 30.

267. **A River Landscape.**—A river flows in the centre. On the bank is an angler. To the left is a farm. A road leads to a gate in a meadow.

16 inches by 23½ inches.

Sale.—Tronchin of Geneva, Paris, 1789 (300 francs); *see* Ch. Blanc, ii. 124.

268. **A River Landscape.**—To the right is a road between high trees. To the left are cottages. In the centre is a river. Figures and accessories.

Panel, 24½ inches by 33½ inches.

Sale.—Hendrik Twent, Leyden, August 11, 1789, No. 17 (192 florins).

269. **A River Landscape.**—On the right, near trees, are a cottage and a barn, with fishermen in a boat. To the left is a road with cottages and figures. In the distance is a bridge.

Panel, 21 inches by 26½ inches.

Sale.—Amsterdam, April 16, 1792, No. 32 (3 florins 10, De Vries).

269*a*. **A River Landscape with Figures.**

Panel, 23 inches by 32½ inches.

Sale.—G. C. Blanken, The Hague, June 4, 1800, No. 277 (24 florins, Spruyt).

270. **A View on the Banks of a River.** Sm. 19.

Sale.—Sir Simon Clarke, Bart., and George Hibbert, London, May 14, 1802 (£105).

271. **A River Landscape.**—To the right are a clump of trees and a road. To the left is a river, with an angler. In the distance are hills and cottages.

Panel.

Sale.—Comte d'Orsay and Count Hohenzollern, Paris, March 20, 1810 (119 francs 95, Legrand); *see* Ch. Blanc, ii. 265.

272. **A River Landscape with a Church Spire.** Sm. 41.—On either side of a road leading from the front are clumps of trees and newly cut timber. In the distance, above a clump of trees, rises a church spire. Two travellers come along the road.

Panel, 20 inches by 25 inches.

Sale.—Alexandre Paillet, Paris, June 2, 1814 (2400 francs); *see* Ch. Blanc, ii. 301.

272*a*. **A Wooded Landscape with a Village by a River.** trees are finely reflected in the water. Travellers and a fisherman.
Panel, 19 inches by 24 inches.

Sale.—J. C. Pruyssenaar, Amsterdam, December 27, 1814, No. 30.

272*b*. **A View of a Village on a Canal.**—Near it are two several houses and trees, and a brick-kiln. In front is a fisherm a boat.
Panel, 20 inches by 41½ inches.

Sale.—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 68 (150 flor

272*c*. **Landscape at the Edge of a Stream.**—Two Several figures on a road.
Panel, 17 inches by 21½ inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 49 (80 florins, Ocke).

272*d*. **Landscape at the Edge of a Stream.**—Figures.
Panel, 17 inches by 23½ inches.

Sale.—Rotterdam, April 25, 1817, No. 132 (85 florins, Woodburn).

272*e*. **A River Landscape.**
Panel.

Sale.—H. D. G. de Maree and W. Horstink, Haarlem, May 12, No. 62.

272*f*. **Landscape with a Little Stream.**
26 inches by 33 inches.

Sale.—Hoorn, July 8, 1817, No. 133 (8 florins).

272*g*. **Landscape with Water in front.**—By the water sta angler.
Canvas.

Sale.—L. van Oukerke, Haarlem, May 19, 1818, No. 12 (13 flor Lamberts).

272*h*. **Landscape with many Trees and much Water.** houses and figures.

Sale.—Amsterdam, April 13, 1819, No. 33 (99 florins 10, Eversdijk)

273. **Landscape with Water in front and a Distant To** The town is seen beyond a road with high trees.
Canvas, 20 inches by 25 inches.

Sale.—C. S. Roos, Amsterdam, August 28, 1820, No. 45 (700 De Vries).

274. **A River Landscape with Two Peasants in a Boat** the right are high trees on marshy ground. Near them is a bo two peasants. To the left the wheel for opening a sluice is fixe stone bridge, over which a man walks towards a village in the dista
Panel, 20 inches by 26 inches.

Sale.—Rotterdam, April 26, 1830, No. 24 (260 florins, Exfordt).

275. **A Wooded River Landscape with Five Persons in a Boat (or, The Ferry-boat).** Sm. 35.—In front is a stream, into which a meadow projects on the right; at the point are two anglers. In the water to the left a rowing-boat with five persons in it goes to the left. On the farther bank is a dense wood with lofty oaks, which are reflected in the stream. In the right distance is a dyke, with bushy trees on the top. Beyond it rise a church tower and a wind-mill. "A sparkling little picture of excellent quality" (Sm.).

Canvas, 11 inches by 12½ inches.

Engraved by Weisbrod in the Le Brun Gallery.

Sales.—Villiers, Paris, March 30, 1812 (1000 francs, Le Brun); *see* Ch. Blanc, ii. 289.

J. B. P. le Brun, Paris, April 15, 1812 (1000 francs)—according to Sm.

Duc d'Alberg, London, 1817 (£51).

In the possession of the London dealer Woodburn at Hendon, 1835 (Sm.).

276. **A Wooded River Landscape with a Boat (or, The Anglers).** Sm. 108.—A river winds through a wood and flows across the front, where the bank is strengthened with osiers and fringed with bushes, flags, and other weeds. On the bank lies some timber. On the water are three persons in a boat. On the bank stand two anglers. In the distance a man and a boy pass near a clump of trees. "An excellent production" (Sm.).

Panel, 21 inches by 27 inches.

Exhibited at Manchester, 1857, No. 857.

In the collection of William D. Acraman, Bristol.

In the possession, successively, of the London dealers J. Woodin, Thomas Emmerson, and O'Neil.

In the collection of Edward Lloyd, Manchester, 1835 (Sm.) and 1857.

277. **A River Landscape with a Cottage.**—The cottage stands on the left amid trees, above which rises a church tower. Boats and ducks.

Signed in full; panel, 20½ inches by 27½ inches.

Sales.—(Probably) Amsterdam, June 20, 1810, No. 33 (8 florins 15).

Franzi, Amsterdam, October 5, 1837, No. 15 (150 florins, Metzger).

277*a*. **A River Landscape with a Cottage.**—The cottage stands amid trees on the bank. Outside it are women. Beyond is a little bridge.

Signed in full; panel, about 23½ inches by 21½ inches.

In the Hemmerlein collection, Bamberg, 1839 (Parthey, i. 589).

278. **A Village by a Canal.**—On the left are cottages and barns with trees rising above them. Beyond are a mill, a church, and a house amid trees. Small figures.

Signed in full; panel, 20½ inches by 33½ inches.

In the Sulpke collection.

Sale.—Amsterdam, April 27, 1840, No. 32 (350 florins, Roos).

279. **A River Landscape.**—A bank projects into the river in front

of cottages amid trees. On one side of the stream are fishermen's huts. The river, on which are fishing-boats, is half in shadow. Evening.

Panel, 19 inches by 14 inches.

Sale.—H. G. Nahuys van Burgst, Antwerp, September 13, 1858, No. 51.

279*a*. **A View of Land and Water.**
Signed.

Sale.—Amsterdam, January 31, 1860, No. 215 (10 florins 75, A. Wolf).

279*b*. **A Wooded River Landscape with Fishermen.**
27 inches by 36½ inches.

Sale.—P. Roelfsema and others, Groningen, June 22, 1863, No. 12.

280. **A Canal Scene.**—A canal, bordered with willows, leads past the foot of a wooded hill. In the distance are the cottages of a village. The sky is lighted by the setting sun.

Panel, 22 inches by 31 inches.

Sale.—Delessert, Paris, March 15, 1869, No. 34 (10,200 francs).

280*a*. **A River Landscape with Boats and Figures.**

Sale.—J. Mawdsley and others, London, December 18, 1869, No. 621.

281. **A River Landscape; Figures in a Boat near a Ruined Church.**

Sale.—R. Hume, London, 1870 (£185 : 17s., Pearce).

281*a*. **Landscape with Water and Cottages amid Trees.**
Signed; panel, 12 inches by 13½ inches.

Sale.—L. A. van Essen, Antwerp, March 27, 1816, No. 15.

282. **A Village by a River.**—Fishermen in a boat. Wind-mills. Dated 1663.

Sale.—Lady Lawley, London, May 1879 (£218 : 8s., Lesser).

282*a*. **A River Landscape.**—Figures by Lingelbach.

Sale.—Pellew, London, 1883 (£105, bought in).

282*b*. **A WELL-WOODED RIVER LANDSCAPE.**—Peasants and a dog on a winding road to the left. To the right are two ducks.

Signed; 25 inches—or 26 inches, according to the Munro catalogue—by 34½ inches.

Sales.—H. A. Munro of Novar, London, June 1, 1878, No. 56 (£2205, Rutter); Munro is said to have paid £200 for it.
Earl of Dudley, London, June 25, 1892, No. 8 (£1995).

283. **A RIVER-BANK WITH A WOOD.** Sm. 96.—A river or canal leads from right to left diagonally across the picture. The right bank is wooded, with lofty oaks. On the water, which fills the whole foreground, is a man in a boat. Along the bank runs a road, on which in front a man with a stick walks away. In the middle distance a woman

leading a child by her right hand comes towards him. In the distance are two other figures. On the right of the road is a rough fence, beyond which stretches a wood. In the left distance is a church tower. "A pleasing example" (Sm.).

Signed in full; panel, 14 inches by 17½ inches.

Exhibited at the British Institution, London, 1828.

In the collection of the late Lord Dover, 1835 (Sm.).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 15.

284. **An Inn amid Trees beside a Canal.**—Farther away is the slender belfry of a church. A woman and a child are at the inn door. Several men in boats.

Signed in full; panel, 12½ inches by 16½ inches.

Sale.—Berlin, April 5, 1898, No. 55.

285. **A Wooded River Landscape.**—In front a river flows between banks overgrown with bushes. Three trees with gnarled stems stand at the water's edge. The river flows under a bridge, widens out near some cottages, and is lost in the distance. At the side of a road to the right two persons seated converse with a man who stands. A peasant and his wife pass them. On the left another road leads beside the river, close to which is a wood.

Signed in full; canvas—or panel, according to the Van der Schrieck catalogue—19½ inches by 25 inches.

Sales.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 32 (675 francs, Le Roy).
Etienne le Roy, Brussels, April 27, 1903, No. 45.

286. **LANDSCAPE WITH COTTAGES.**—A man in a boat, and many other figures.

Copper—or panel, according to the Elliot catalogue—22 inches by 28 inches.

In the collection of the Marquis du Blaisel, Paris.

Sales.—Lowther, London, February 6, 1874 (£141 : 15s., Boore).
(Possibly) Sir George Elliot, Bart., and others, London, July 8, 1905, No. 101 (£6 : 6s.).

287. **A Wooded River Landscape.**—Cottages, boats, and figures. Panel, 18½ inches by 22 inches.

In the collection of the Comte de Marcy, Paris.

Sale.—Lord Grimthorpe, London, May 12, 1906, No. 38.

287*. **A CANAL SCENE.**—A shallow canal leads from the left distance to the right foreground where it fills the whole width of the picture. In the left centre a boat comes forward; in the right foreground another boat is close to the bank. In the left foreground a post stands in the water; beyond it to the left is a barrel. On the right bank are trees and cottages. The larger cottage with a stepped gable is marked as an inn by its signboard with a swan. In an open wooden porch or outbuilding in front of the inn is a woman holding by her right hand a child.

Farther to the left and in the distance is a church tower. A weak early work.

Signed in full on the right at foot; panel, 12½ inches by 16½ inches.

Sale.—Dr. Martin Soehle, Munich, October 29, 1907, No. 203 (1900 mark, bought in).

287*a*. **A Seaport.**—In the right foreground are many ships. On the shore is a clump of trees. Several figures.

Signed; canvas, about 40 inches by 56 inches.

In the Darmstadt Gallery, 1843 (Parthey, i. 590), but not mentioned in the 1872 catalogue.

288. **A WINTER SCENE ON A CANAL.** Sm. 104.—To the right is a large low cottage. The thatch projects over the canal, forming a cover for a boat. In front of the cottage are four leafless trees and a boat lying near a gate. On the opposite side are a boat with masts and yards, and a cottage backed by trees. On the ice in front lie some logs. Three men, a boy, and a woman are on the ice; one man plays with a ball. A girl stands on a platform to the left of the canal. In the centre of the middle distance is a drawbridge. Beyond this is a cottage in a plain. Dull cloudy sky. The picture has little colour. Almost all the figures are in grey or yellow.

Signed in full; canvas, 19 inches by 27 inches.

In the collection of the Marquess of Bute, Wroxton, 1835 (Sm.).

Sale.—Chandos Reade and others, London, July 13, 1895, No. 62 (£1522 : 10s., Marquess of Bute).

In the collection of the Marquess of Bute, London; not catalogued.

288*a* and *b*. **Two Landscapes with Figures.**—Masterpieces. [Pendants.]

Sale.—Marinus de Jeude, The Hague, April 18, 1735 (Hoet, i. 432), No. 19 (40 florins) and No. 20 (70 florins).

288*c*. **A Fine Landscape.**—Figures by Lingelbach.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 602), No. 60 (71 florins).

288*d* and *e*. **Two Bleaching-Grounds.**

Sale.—C. Troost, Amsterdam, May 5, 1750, No. 131.

288*f*. **Landscape with Figures.**
22 inches by 34½ inches (?).

Sale.—D. Reus, Amsterdam, May 24, 1752 (Hoet, ii. 338), No. 21 (13 florins).

288*g* and *h*. **Two Landscapes.**
24 inches by 33 inches.

Sale.—Hendrik Verschuuring, The Hague, 1752 (Hoet, ii. 476).

288*i*. **A Fine Landscape.**—Figures by Wouwerman.

Sale.—Jan van der Vinne, Haarlem, May 13, 1754, No. 98.

288*j* and *k*. **Two Landscapes.**—Artistically painted.
28½ inches by 39 inches.

Sale.—Amsterdam, July 5, 1754, Nos. 85 and 86.

288*l*. **Landscape.**
23½ inches by 32½ inches.

Sale.—Gerard Hoet, The Hague, August 25, 1770 (Terw. 230), No. 125 (120 florins, Donkers of Brussels).

Note.—If No. 124 of this sale was identical with 179 (Schloss), this is the pendant to it; then this picture would be identical with 166 (Lord Swaythling), which is scarcely probable.

288*m* and *n*. **Two Landscapes.**—[Pendants.]
26 inches by 31 inches.

Sale.—Gerard Hoet, The Hague, August 25, 1770 (Terw. 230), No. 126 (97 florins, Ketelaar) and No. 127 (97 florins, Yver).

288*o* and *p*. **Two Landscapes.**—Excellent works.
33½ inches by 24½ inches.

Sale.—D. Middeldorp, Leyden, October 21, 1761, Nos. 11 and 12 (210 florins, Frans van Mieris the younger for Professor Gaubius).

288*q*. **Landscape.**
28 inches by 22½ inches.

Sale.—Joan Willem Frank, The Hague, April 5, 1762 (Terw. 248), No. 41—but No. 45 of the original catalogue—(12 florins, Furet).

288*r*. **Landscape with Figures.**—Very natural.
Canvas, 42 inches by 53½ inches.

Sale.—Amsterdam, October 4, 1769, No. 90 (21 florins, Ketelaar).

289. **A Small Landscape.**

Two or more of the following small and undescribed landscapes may be identical:

Sales.—Borwater, The Hague, July 20, 1756 (Terw. 157), No. 102 (16 florins 10).
(Supplementary) Reygersbergen van Cauwerven, Leyden, July 31, 1765, No. 90—a fine picture.
Haarlem, June 23, 1772, No. 88 (1 florin 2)—two pictures.

289*a*. **Landscape.**—[Pendant to 49*d*.]
Panel, 19½ inches by 16 inches.

Sale.—J. M. Quinkhard, Amsterdam, March 15, 1773, No. 62.

289*b* and *c*. **Two Landscapes.**
21 inches by 30 inches.

Sale.—The dowager Madame de Boonem, Brussels, July 15, 1776, No. 44 (212 francs).

289*d*. **Landscape.**
Panel, 23 inches by 28 inches.

Sale.—Van Cattenburch, The Hague, September 29, 1779, No. 139 (3 florins 10).

289*e*. **A Bright Landscape with Figures.**
Panel, 23½ inches by 28 inches.

Sale.—Page, Paris, 1786—*see* Ch. Blanc, ii. 110.

289*f* and *g*. **Two Landscapes.**
Panel, 13 inches by 8½ inches.

Sale.—Page, Paris, 1786—*see* Ch. Blanc, ii. 110.

289*h* and *i*. **Two Landscapes.**
Signed, and dated 1662 ; panel.

Sale.—Schwanberg, Paris, 1809 (850 francs)—*see* Ch. Blanc, ii. 257.

289*j*. **A Picture.**
12 inches by 19½ inches.

Sale.—Peeters, D'Aertselaer, and Cleydael, Antwerp, August 27, 1817, No. 66.

289*k*. **Landscape.**—Divided into various planes. In the distance a sort of town. The sun, obscured by clouds, illumines only a part of the picture.
Panel, 14 inches by 19 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 60.

290. **Landscape.**—A flat landscape with a little stream and a willow. Beyond the trees are cottages and a church tower.
Panel, 17 inches by 24 inches.

Sale.—C. S. Roos, Amsterdam, August 28, 1820, No. 46 (901 florins, Brondgeest).

290*a*. **Landscape.**
Panel, about 18 inches by 24 inches.

In the Vlassoff collection, Moscow, 1821 catalogue, p. 255.

290*b*. **A Large Landscape.**
Panel, tall and narrow.

Sale.—G. Watson Taylor, London, June 13, 1823 (£997 : 10s., Seguier).

290*c*. **Landscape with Figures.**
Canvas, 33½ inches by 32½ inches.

Sale.—Baron von Castell, Hamburg, July 21, 1824, No. 212.

290*d*. **Landscape with Trees in Full Leaf.**
Panel, about 24½ inches high (?).

Sale.—P. de Heere de Holy of Dordrecht, Rotterdam, August 31, 1824, No. 8.

290*e*. **Landscape with Two Figures.**
Panel, 6 inches by 9 inches.

Sale.—Fr. J. Mensart and others, Amsterdam, September 2, 1824, No. 72 (10 florins, J. de Vries).

290*f*. **Landscape.**
Panel, 7 inches by 7 inches.

Sale.—W. B. van der Kooi, Leeuwaarden, May 1, 1837, No. 72.

290*g*. **Landscape with Figures.**
Panel, 5½ inches by 7½ inches.

Exhibited at Cologne, 1840, No. 140.
Then in the collection of Franz Zanoli, Cologne.

290*h*. **Landscape in a Storm.**
Panel, 14½ inches by 21½ inches.

Sale.—Hélène Herry, Antwerp, September 18, 1848, No. 62.

290*i*. **Landscape; Evening.**
Panel, about 24½ inches by 33 inches.

In the Münster Kunstverein, 1857 (Parthey, i. 590).

290*j* and *k*. **Two Landscapes with Figures.**
Panel, about 10½ inches by 14½ inches.

In the collection of Müller von Nordegg, Prague, 1858 (Parthey, i. 590).

290*l*. **Landscape.**—Several oaks beside a road. In the distance is the church tower of Rijswijk (?).
Panel, about 12½ inches by 16½ inches.

Sale.—Count von Brabeck, Count Andreas von Stolberg of Söder, Hanover, October 31, 1859, No. 126.

290*m*. **A Fence.**—Figures of Ph. Wouwerman.

In the Von Landauer collection, Stuttgart, 1862 (Parthey, i. 589).

290*n*. **Landscape.**
Signed; 14 inches by 13 inches.

Exhibited at Amsterdam, 1867, No. 77.
Then in the collection of W. Gruyter.

290*o*. **Landscape with Figures.**
Panel, 15½ inches by 20 inches.

Sale.—E. Disant, Rheims, May 26, 1870, No. 208.

291. **A Landscape.**

A landscape, undescribed, occurred in the following sales and collections; it is impossible to say how many of these entries are identical:

Sales.—C. Troost, S. Arensklauw, and others, Amsterdam, March 16, 1750, Nos. 49 and 50.
Amsterdam, June 27, 1752, No. 68.
Philip van Dijk, The Hague, June 13, 1753 (Terw. 78), No. 151—but No. 157 of the original catalogue—(12 florins 10, Van Simmeren).

I. Clockener and others, Amsterdam, January 15, 1759, No. 58.
Willem van Wouw, The Hague, May 29, 1764 (Terw. 359), No. 23 (430 florins)—on canvas, with many figures.
Leyden, June 15, 1764 (Terw. 369), No. 6 (190 florins, Capello).
Madame M. C. de Bruine, the widow R. Brit, Amsterdam, December 17, 1770, No. 20—on panel, with figures.
Baron Nagel, London, March 18, 1795 (£94 : 10s.)—Sm. 6.
Charles Alexandre de Calonne, London, March 23, 1795, No. 8 (£11 : 11s.)—*see* Buchanan, i. 228 ; a fine picture.
John Trumbull, London, February 17, 1797, No. 6 (£9 : 19 : 6, Walton)—*see* Buchanan, i. 260 ; from the Grand-Pré collection.
John Trumbull, London, February 17, 1797, No. 52 (£18 : 18s., Foxhall)—*see* Buchanan, i. 265.
Bryan, London, May 17, 1798, No. 14—*see* Buchanan, i. 287.
Bryan, London, May 17, 1798, No. 31 (£68 : 5s.)—*see* Buchanan, i. 289 ; Sm. 8.
The widow of D. Heemskerk and others, Haarlem, May 26, 1809, No. 13.
Jones, London, 1812 (£162 : 15s.)—Sm. 23.
John Parke, London, 1812 (£161 : 14s.)—with figures ; Sm. 38.
Sir G. Page Turner, Bart., London, 1815 (£157 : 10s., Woodburn)—with figures ; Sm. 48.
J. van den Bergh, Amsterdam, July 15, 1833, No. 382—signed in full.
Antwerp, February 24, 1851, No. 89—on panel, with figures.
Sir R. Price, London, 1854 (£150, Rutley).

In the Fröhlich collection, Würzburg, 1859 (Parthey, i. 590).

In the collection of T. Eagland ; exhibited at Leeds, 1868, No. 858 ; with figures.

Sale.—Brussels, June 10, 1871, No. 2—a fine picture.

291*a*. **Landscape in Gelderland.**
Signed ; panel, 14½ inches by 19 inches.

Sale.—Amsterdam, March 30, 1874, No. 37.

291*b*. **Evening.**—[Pendant to 291*c*.]
12½ inches by 16½ inches.

Sale.—D. Hedges, London, July 4, 1903, No. 156.

291*c*. **Morning.**—[Pendant to 291*b*.]
12½ inches by 16½ inches.

Sale.—D. Hedges, London, July 4, 1903, No. 156.

A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED

1650 (?). 261. Landscape with a Broad River. Baron Edmond de Rothschild, Paris.

1657 (?). 77. A Water-Mill in a Village near a Church. Earl of Ellesmere, Bridgewater House, London.

1657 (or 1662). 132. The Old Oak. Héris (Biré) sale, Paris, 1841.

16(5)8. 255. A River Landscape with a Bridge. Detroit Museum.

1659. 32. A Roadside Cottage. Städel'sches Kunstinstitut, Frankfort.
150. Woody Landscape. Scottish National Gallery, Edinburgh.
257. A Flat Landscape with a River. Grenoble Museum.

1661. 228. A Woodland Glade. Carl Triepel sale, Munich, 1874.

1662. 23. A Red Brick Church amid Trees. Baron Königswarter sale, Berlin, 1906.
74. Water-Mills in a Wood. G. Martius, Kiel.
88. The Water-Mill. J. Hage, Nivaa.
108. The Water-Mill. E. Kums sale, Antwerp, 1898.
117. A Cottage at the Edge of a Wood, with a Waggon and Horses. O. Pein sale, Cologne, 1888.
129. A Wood with Horsemen. Duveen Brothers, Paris.
173. Landscape with a Clump of Trees and a Pool. Louvre, Paris.
289*h* and *i*. Two Landscapes. Schwanberg sale, Paris, 1809.

1662 (or 1657). 132. The Old Oak. Héris (Biré) sale, Paris, 1841.

16[6 ?]2 (or 166[5 ?]). 46. Wooded Road. Mrs. W. L. Elkins, Philadelphia.

1663. 100. A Water-Mill. W. W. Hope sale, London, 1849.
127. A Road through a Wood. Brussels Museum.
130. A Wooded Landscape with a Cottage and a Horseman. F. Kleinberger, Paris.
136. A Wooded Landscape with Two Cows. O. Beit, London.
171. A Wooded Landscape. J. Pierpont Morgan, New York.
282. A Village by a River. Lady Lawley sale, London, 1879.

1663 (or 1665). 167. Stormy Landscape. Wallace Collection, London.

1664. 30. A Road and a Cottage under a Clump of Trees. Wolff-Ebenrod, Ebenrod.
86. A Water-Mill in the Shade of a Great Oak. Lady Wantage, London.
94. A Wooded Landscape with a Water-Mill. P. A. B. Widener, Philadelphia.

166[5 ?] (or 16[6 ?]2). 46. Wooded Road. Mrs. W. L. Elkins, Philadelphia.

1665 (or 1663). 167. Stormy Landscape. Wallace Collection, London.

1665. 42. Cottage among the Trees. H. C. Frick, New York.
101. The Entrance to a Wood, with a Water-Mill. L. Casterman sale, Antwerp, 1858.
120. A Wooded Landscape with Cottages and a Sportsman. Duke of Westminster, London.
223. Landscape with Trees on a Bank in the Centre. C. Heusch, London, 1854.

1667 (?). 16. Castle on a Hill. National Gallery, London.

1667. 6. Ruins of Brederode Castle. National Gallery, London.
87. The Water-Mill. J. Pierpont Morgan, New York.
118. Cottages under Trees with a Hunting Party. Fitzwilliam Museum, Cambridge.
166. A Wooded Landscape with a Dog at a Pool. Lord Swaythling, London.

1668. 78. A Wooded Landscape with a Water-Mill and a Road with Riders. Buckingham Palace, London.

1669. 218. A Wooded Landscape with a Large Pool. F. Perkins, London, 1835.

16–9 (? 1669 or 1689). 13. The Avenue, Middelharnis. National Gallery, London.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, vol. vi. (1835), or Smith's Supplement (1842), corresponds in this catalogue to the number given in the second or third column respectively.

Thus, if the reader desires to find Sm. Suppl. 10, he must look for 10 in the first column and then notice the corresponding number in the third column headed "Sm. Suppl.," namely, 158. Thus, Sm. Suppl. 10 = HdG. 158.

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1	136	149	33	96	65	121	97	112
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14	44	= Sm. 46	46	245	78	114	110	140
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16	166	= Sm. 57	48	*see* 291	80	127	112	214
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[1] "A View of a Dutch Mansion-house," successively in the Erard sale, 1832, in the collection of Prince Demidoff at San Donato, and in the collection of Arthur Sanderson, Edinburgh, is not a Hobbema.

[2] "The Market-day," in the possession of T. Emmerson in 1835, and last seen in the sale of Stephen G. Holland, London, June 25, 1908, No. 125, is not by M. Hobbema.

[3] "A Woody Scene with Cottages," in the Revil collection, Paris, in 1835, is a characteristic G. van Hees.

SECTION XV

ADRIAEN VAN DE VELDE

ADRIAEN VAN DE VELDE (1636-72) was born at Amsterdam in November 1636. He was a son of Willem van de Velde the elder, and a brother of Willem van de Velde the younger, to whom he was junior by three years. Esaias van de Velde is thought to have been the brother of Adriaen's father, and it is supposed that the three Jan van de Veldes, the father, son, and grandson, who were respectively a caligrapher, a copper-engraver, and a painter of still-life, as well as the other still-life painter named Anthoni van de Velde (1617-72), belonged to the same family.

These family connections were enough to induce the youthful Adriaen to become a painter himself. There can be no doubt that he took his first steps in this field under the direction of his father and his elder brother. Then he went to study under Johannes Wijnants, the Haarlem landscape-painter. His relations with this master lasted throughout the whole of his short life, as we may infer from the landscapes by Wijnants into which Adriaen introduced figures.

Adriaen learned how to paint landscape from his kinsmen and from Wijnants. But he seems to have taught himself to draw and paint the accessories which are in his case just as important as the landscape itself. His style bears no resemblance to that of any one of the older painters who suggest themselves in this connection—neither to Paulus Potter, who had a drier manner, and treated figures more as a draughtsman than as a painter ; nor to Berchem, who must, however, be taken into account ; nor to Karel Du Jardin, although he in his soft and painter-like way shows the closest kinship to Adriaen.

The question whether Adriaen made a journey to Italy has not yet been definitely solved. His biography says nothing about such a journey, but it may be inferred from his pictures. The shepherds and shepherdesses, whom he represents with bare feet and bare heads, are not Dutch, nor are the landscapes ; there are Italian mules, asses, and horses harnessed in the Italian manner, and Italian temple-ruins and farms, both in his pictures and in his etchings. The date of this journey, if it was ever made, must remain uncertain, but it was in any case before 1657, when he was married.

Adriaen was but poorly paid for his art. Whether, like other great masters, he actually suffered from want, we do not know; but his wife is said to have kept a hosier's shop to supplement his earnings. In 1672, at the age of thirty-six, he died in Amsterdam, where he had spent most of his life.

His artistic career almost covers two decades. His first etchings date from the year 1653, and there are pictures by him which may certainly be assigned to the year 1656, and perhaps even to the year 1654. With Cuyp and Wouwerman, he is the typical painter of landscape with figures —that is to say, of a group of pictures, in which the figures are just as important as the landscape, and the landscape as the figures. Berchem and Du Jardin painted this kind of subject in the Italian manner. Potter was, above all, a cattle-painter.

Apart from his landscapes with figures and a few pictures of cowsheds with cattle, Adriaen van de Velde produced little that need be taken into account in estimating his artistic importance. His scenes from the Passion do not in the least add to his reputation. Of portraits and genre-pieces he left very few examples; yet the small picture at Dresden (26) proves that, if he had wished, he could have done excellent work in this field. Among the genre-pieces of the Dutch school which bear no names, or are wrongly attributed, there may be some, in connection with which no one has yet thought of suggesting Adriaen van de Velde as their painter, though the suggestion, if once made, would be sympathetically received.

In Adriaen's work there are, besides the principal group of landscapes with herdsmen and cattle, or cavaliers and huntsmen, two smaller groups which may be noticed first of all. These are the winter landscapes and the coast scenes. In these classes of subjects he has created several masterpieces, notably the "Winter Pastimes on the Town Ditch" at Dresden (369) and the remarkably fine coast scenes at Kassel (355) and Paris (360), as well as the sketchily handled view from the dunes down on to the sea in the Six collection (353). This last-named picture ranks with the best sea-pieces which the professional painters of the sea have produced.

Adriaen found his characteristic themes in the pastures round his home, with their cows, sheep, and horses. He rendered such subjects with unsurpassed mastery, especially in his youth. He suggests with equal skill the moist atmosphere of early morning and the heat of noonday. The landscape, the figures, and the sky are combined in a harmonious whole. This is especially true of his youthful pictures. In his later work he no longer does full justice to the sky; tall trees and bushes occupy the larger portion of the surface of the picture, and a somewhat mannered sunset, done as if from a set pattern, has a disturbing effect. His rendering of sunshine is particularly fine, whether it throws strongly lighted figures or animals into relief against the background, or whether, as in the superb "Farmyard" at Berlin (80), it gives great prominence to a few birch trees. He does not represent atmospheric phenomena, such as rain, tempest, a thunderstorm, or the rainbow.

In his figures Adriaen prefers a contrast of blue and brownish yellow, the blue occurring in the costumes of his shepherds and shepherdesses, and the brownish yellow both in these costumes and on the cattle. As in the

pictures of Cuyp and Potter, so, too, in Adriaen's work most of the cows are yellowish brown and white—a colouring which is now rare in the cattle of modern Holland. His compositions are for the most part pervaded by a sense of rest and comfort; he does not care for stormy scenes. In this respect he may be called the Metsu of bucolic painting; indeed, he shows a close affinity to that artist. Even when he paints sanguinary themes, such as, for example, the story of Mercury and Argus, he shows us only the preparations, and never the actual deed of blood. He treats his few historical and Biblical subjects—especially the "Flight into Egypt," besides the "Mercury and Argus"—entirely after the manner of his scenes with herdsmen. As a scarcely fortunate exception there is only the "Passion" cycle at Amsterdam, already mentioned, which was probably painted to order, or from pious motives.

Adriaen van de Velde in the course of his short life not only painted very industriously, but also etched and drew. The etchings, twenty-six in number, and the many drawings done in red and black chalk, or with a pen and sepia, deal with the same range of subjects as the pictures. Among them the reminiscences of Italy are especially numerous—in Roman temple-ruins, and shepherds and shepherdesses in scantier clothing than was possible in Holland. Many drawings are direct studies for the figures in his pictures, and show, by the way in which he was always improving and repeating the details, what pains he took with this branch of his work. His etchings and drawings are among those which collectors covet most.

In describing the art of Adriaen van de Velde, one must not omit to consider what he did in painting figures for pictures by his contemporaries. In this capacity he accomplished admirable work. No other painter of accessory figures can rival him, either in the number which he painted, or in the quality of the finely drawn figures and animals which he introduced, either singly or in groups, into landscapes by other men. His brother Willem van de Velde, who was himself a very good figure-painter; his old master Johannes Wijnants, who, on the contrary, took very little trouble with the accessory figures in his landscapes; his contemporaries Ruisdael and Hobbema, Philips Koning and Johan Hackaert; and, above all, Frederik de Moucheron and Jan van der Heyde, have all profited by his extraordinary talent in this respect. He contrived to adapt himself most skilfully to the very different styles of all those painters, and gave their pictures a greater value than they would otherwise have had.

It must, however, be expressly added that at a very early date the figures in many pictures, though only painted in his manner, were attributed to Adriaen van de Velde himself. For the higher prices paid for pictures on which he had worked soon tempted others to add figures in his style to landscapes. This was done either by speculators and dealers, or by those artists who had begun by seeking Adriaen's help, and gradually learned to paint figures for themselves. This was especially the case with Jan van der Heyde. There are scarcely any pictures by him in which the figures are not attributed to Adriaen van de Velde, and do not look like his work. But Van der Heyde lived and painted till 1712—fully forty years after Adriaen's death in 1672. This is proved not only by the dates

after 1672, which occur, though rarely, on his pictures, but also by the architectural details and the costumes. Moreover, it can be shown that Van der Heyde was himself a very clever figure-draughtsman. One need only refer to his etchings in his *Brandspuitenboek* ("Fire-engine Book") —the work in which he described his invention of a hose for a fire-engine— to see that the charmingly drawn figures which occur in these prints—or the studies of firemen at work in the Amsterdam Print-room—are in no wise inferior to the figures by Adriaen van de Velde.

Thus Van der Heyde showed himself capable of adding figures in Adriaen's manner to his own pictures, possibly before Adriaen's death, and certainly after that time, and other artists must have done the same. Van de Velde's own pupil Dirck van Bergen was quite capable of painting a few small cows, sheep, and figures in his master's style. Thus, the numerous figures in the Hobbema (136) belonging to Mr. Beit seem to be, on the one hand, not quite delicate enough, and, on the other hand, somewhat too obtrusive to be the work of Adriaen van de Velde. For it was the master's greatest gift to be able always to subordinate his figures to the landscape into which he was introducing them.

PUPILS AND IMITATORS OF ADRIAEN VAN DE VELDE

Dirck van Bergen (about 1640-90) was, according to Houbraken, a pupil of A. van de Velde, and his works confirm the statement. They are so closely related to the pictures of his master's later period—from about 1665 onward—as to be very often confused with them. Van Bergen's work is somewhat less neat in drawing, less careful in details, and less skilled in aerial perspective ; his figures, too, are more frequently subordinate to his cattle. Another pupil, Johannes Innevelt, is only known by being mentioned as such in documents, and not by any picture.

The two Dordrecht painters, Pieter and Gabriel van der Leeuw, may be noticed with Van Bergen. Their pictures are uncommon, and, in point of quality, are a little less refined than his.

TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—
"Sm." = Smith, "Catalogue Raisonné," vol. v. (1834).
"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

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CATALOGUE RAISONNÉ

1. The Dismissal of Hagar.

Sale.—(Supplementary) Comtesse de Verrue, Paris, April 9, 1737, No. 45 (3000 francs); *see* Ch. Blanc, i. 14.

2. **JACOB LEAVING LABAN.** Sm. 2.—In the left foreground of a broad plain backed by lofty hills Jacob and his family, with his servants, cattle and sheep, and herdsmen, move forward on their journey. The composition includes twenty-six figures, with two horses, four camels, seven cattle, two mules, an ass, two monkeys, over sixty sheep, a dog, two goats, and a kid. On one of the goats in the foreground a boy rides, supported by his mother. In front Jacob, a man in the prime of life, rides a dark horse. To the right of him is Rachel, riding a grey horse with panniers; she holds an infant at her breast. In the right middle distance an abrupt height is crowned with buildings and a tower. Other buildings are at the foot. In the Wallace Collection catalogue (1908) the picture is wrongly entitled, "The Departure of Jacob into Egypt," for Jacob was a very old man at that time, whereas in this picture he and his whole family are still young. It is an exceptionally fine work, especially as regards the figures and animals. The cloud to the left is rather black. [Cf. 37 and 50.]

Signed in full, and dated 1663; canvas, 52½ inches by 70½ inches.

Exhibited at Manchester, 1857, No. 31.

Sales.—P. L. de Neufville, Amsterdam, June 19, 1765 (Terw. 476), No. 101 (1450 florins)—in the collection in 1752 (Hoet, ii. 514).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 140 (3000 florins, Texier).

J. B. P. Lebrun, Paris, April 15, 1811 (24,000 francs, Cardinal Fesch).

Cardinal Fesch, Rome, March 17, 1845, No. 242 (£2400, Lord Hertford).

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1908 catalogue, No. 80.

3. **The Annunciation of the Virgin.** Sm. 108.—The angel is in blue and yellow. Figures about two-thirds the size of life.

Dated 1664; canvas, 50 inches by 67 inches.

Sales.—P. N. Quarles van Ufford, Amsterdam, October 19, 1818, No. 54 (42 florins, Lanné).

Lord Weymouth, London, 1828 (£157 : 10s., bought in).

E. W. Lake, London, 1847 (£40 : 19s., J. S. Woodin).

4. **The Virgin Mary and St. Joseph.**

Sale.—Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 105), No. 19 (135 florins).

5. **The Angels appearing to the Shepherds.**

Sale.—Crewe, London, 1806 (£52 : 10s., Collins).

6. **The Virgin with the Child in her Arms.**

Panel, 11 inches by 9 inches.

A copy was in the sale:—Comte F. de Robiano, Brussels, May 1, 1837, No. 669.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 382.

7. **REPOSE ON THE FLIGHT INTO EGYPT.**—The Virgin with the Child sits on the ground, leaning her right arm on her bundle and holding the Child in her left arm. She wears a blue dress and a yellow kerchief. St. Joseph sits on a wall conversing with her. The background is an Italian landscape. The heads are very delicately executed.

Signed in full in the centre at foot, and dated 1668; canvas, 12 inches by 14 inches.

In the collection of Baron d'Aubigny.

In the collection of Jules Porgès, Paris; acquired in 1901.

8. **THE FLIGHT INTO EGYPT.** Sm. 128.—A boat fills almost the whole width of the picture, and moves to the right. It is filled with half-clad Roman soldiers and other figures, among whom (according to Sm.) are to be seen the Virgin holding the Child on an ass, and St. Joseph standing by her. In the boat are also a mottled red cow drinking water, and several children. Near the boat a dog is swimming.

On both sides are rocky banks. Out of the water on the right rise two antique pillars with fragments of the architrave, frieze, and cornice of a temple. To the left of this, in the middle distance, is a village at the foot of a long range of hills. Evening. "A capital picture . . . the figures are unusually large and are painted in a broad free manner" (Sm.). [Cf. 345.]

Signed in full, and dated 1659; canvas, 45 inches by 66½ inches.

Studies for the picture are preserved in the Louvre and the Darmstadt Museum.

A copy by St. Messerer is in the Bremen Kunsthalle, 1892 catalogue, No. 88.

A somewhat smaller picture, corresponding to the above description, was, according to Sm., in the

Sales.—P. Locquet, Amsterdam, September 22, 1783, No. 393 (530 florins)—measuring 46 inches by 55 inches.
London, 1817 (£126).

In the collection of the Duke of Mecklenburg, Ludwigslust, 1792 and 1834 (Sm.).

In the Schwerin Museum, 1882 catalogue, No. 1051.

8*a*. **The Flight into Egypt.**—On a ferry-boat.

Sales.—London, 1810 (£126, Birch).
Birch, London, 1881 (£109, Lesser).

9. **The Flight into Egypt.**—In a landscape, with a hilly distance and with clumps of trees to the left, a great ferry-boat crosses a river. It fills almost the whole width of the picture. In the boat are eight adults and three children, with a cow drinking. A woman with a child at her breast sits on a mule. A man stands conversing with her. Beside him sits another man in a thoughtful attitude. To the right of the cow a man has one foot in the water. [Cf. 345.]

Signed with a forged signature, and dated 1672; canvas, 46½ inches by 67 inches.

Exhibited at Manchester, 1857, No. 773; wrongly identified in the catalogue with Sm. 128 (*see* 8).

Sales.—Perkins and others, London, February 29, 1896, No. 39 (£252).
London, June 20, 1903, No. 56.
The brothers Bourgeois, Cologne, October 27, 1904, No. 91 (18,850 mark, Thuar).

10. **Repose on the Flight into Egypt.** Sm. 154.—The Virgin, wearing a blue vest and yellow kerchief, sits on a cushion upon the ground, holding the Child in her lap. She looks at St. Joseph, who sits on a square stone pedestal which forms a fountain. The ass is on her farther side. Behind her a sheep browses, near the foot of a large tree. "Of excellent quality" (Sm.).

Signed, and dated 1668; canvas, 10½ inches by 12½ inches.

In the collection of Charles Brind, London, 1834 (Sm.).

11. **GETHSEMANE.**—Above to the left kneels the angel in the form of a handsome nude youth with great wings and a salmon-coloured

loin-cloth. He is in full light, except for his face which is partly in shadow. Christ, turned to the left, kneels in prayer to the right of a rock; He wears a brown and red costume. In the right distance Judas and the soldiers emerge from the darkness, lighted by a torch-bearer. Near at hand are the sleeping disciples.

Signed in full on the left at foot, and dated 1664; canvas, 35 inches by 55 inches.

This picture, and Nos. 14, 15, 16, and 18, form a Passion series, with figures half life-size. They were painted by Van de Velde for the Spinhuiskerk at Amsterdam, and are mentioned by Houbraken (iii. 91) in 1721. The pictures were all kept very low in tone and almost in monochrome. They have now darkened and are in a bad condition; besides, they hang in an unfavourable light.

Exhibited at Utrecht, 1894, No. 444.

In the parsonage of the Augustinian church "De Ster" ("The Star"), Amsterdam.

12. **Christ at Gethsemane.** Sm. 101.—Christ, wearing a purple vest and a red cloak, kneels with folded hands and upturned face. An angel supports Him on the left. Farther back on the right the three disciples lie asleep on the ground. In the distance come the multitude with swords and staves. "An unsuccessful attempt at historical painting" (Sm.).

Signed in full, and dated 1665; canvas, 47½ inches by 58½ inches.

Sales.—Abrahams, London, 1831 (£27).
London, 1833 (£85 : 1s.).
B. H. Honeywood and others, London, December 14, 1895, No. 76.

13. **Christ mocked by the Soldiers.**—In the centre Christ with His hands bound sits on the rack. A Roman soldier presses the crown of thorns upon His wounded head, and a Jew offers him a reed as sceptre. A third man looks on curiously. At the back, to right and left, are Roman soldiers and many other troops.

Signed in full on a rampart to the right, and dated 1664; canvas, 12 inches by 17½ inches.

Sales.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 136), No. 92 (25 florins).
Ph. J. D. Joriges, Amsterdam, October 14, 1772.
Amsterdam, July 22, 1811, No. 53.
J. Kleinenbergh, Leyden, July 19, 1841, No. 233 (60 florins, Kleinenbergh)—on panel.
Amsterdam, May 16, 1877, No. 33.

14. **CHRIST CROWNED WITH THORNS.**—In the right centre Christ sits beside a pillar. A man in red presses the crown of thorns upon His head. To the left another mocker, also in red, offers Christ a branch. Farther to the left, in the background, kneels a third man in brown, who seems to spit at Christ.

Canvas, 35 inches by 55 inches.

See note to 11.

In the parsonage of the Augustinian church "De Ster," Amsterdam.

15. **THE SCOURGING OF CHRIST.**—In the centre Christ kneels on one knee, facing the spectator. A lictor in dark brown pulls Him back by the hair. To the right another man kneels on one knee, mocking Christ; he is seen almost from the back and looks up at Christ so that only the helmet on his head is visible; he leans his left hand on the ground. Rays of light fall on this man, who wears brown stockings and a bluish-grey costume, the sleeves of which are slashed with dark red. To the left of Christ another lictor in brown bends forward, apparently tying up a scourge. Several of the figures are foreshortened and bent backward. The executioner's man is especially good.

Signed in full on the right, half-way up, and dated 1664; canvas, 35 inches by 55 inches.

See note to 11.
Exhibited at Utrecht, 1894, No. 445.
In the parsonage of the Augustinian church "De Ster," Amsterdam.

15*a*. **The Scourging of Christ.**
Panel, 12½ inches by 16½ inches.

Sale.—A. Hulzen and others, Amsterdam, May 17, 1870, No. 87 (80 florins).

16. **CHRIST BEARING THE CROSS.**—In the centre Christ kneels under the weight of the cross. He wears a dark brown garment. Joseph of Arimathæa, wearing a reddish cape, supports the cross. In the right background are two other figures. To the left kneels the Virgin, seen from the back; her white kerchief stands out as a spot of light. Dark sky.

Canvas, 35 inches by 55 inches.

See note to 11.
In the parsonage of the Augustinian church "De Ster," Amsterdam.

17. **The Descent from the Cross.**—Not quite free from doubt. The picture is ascribed to Sebastian Bourdon. [Possibly identical with 17*a*.]

In the collection of Earl Spencer, Althorp, No. 255.

17*a*. **The Descent from the Cross.**—Figures half life-size. [Possibly identical with 17.]

In the church opposite the apple-market, now the church of St. Francis Xavier, Amsterdam, in 1721 (Houbraken, iii. 91), but no longer there.

18. **THE VIRGIN WEEPING OVER THE DEAD CHRIST.**—Christ lies in an attitude, reminiscent of Van Dyck, on a white cloth stretched out on the ground to the right. The weeping Virgin kneels on the right, with folded hands. Mary Magdalen in the centre behind Christ has grasped His hand. To the left is St. John, in a red and dark brown costume, with his hands folded. On the extreme left an elderly man is weeping.

Canvas, 35 inches by 55 inches.

See note to 11.

In the parsonage of the Augustinian church "De Ster," Amsterdam.

19. **LANDSCAPE WITH ST. JEROME.**—A valley, with trees on the slope to the left and an oak in the right foreground, leads away into the distance. The saint sits on the right, at the foot of the oak tree, writing in a book. He is almost nude, save for the cardinal's robe thrown over his knees. He wears spectacles, and holds an inkpot in his left hand. In front of him are a skull, the cardinal's hat, and a lion. Behind the oak is a straw shelter. In the distance is a second lion.

Signed in full on the right at foot, and dated 1668; canvas on panel, 30 inches by 26 inches.

Sale.—C. van Dijck, The Hague, May 10, 1713 (Hoet, i. 161), No. 19 (205 florins).

In the collection of the Duke of Mecklenburg, Ludwigslust, in 1792.

In the Schwerin Museum, 1882 catalogue, No. 1052.

20. **MERCURY, ARGUS, AND IO.** Sm. 47, 50, and Suppl. 13. —In the centre foreground of a well-watered landscape Argus sits asleep at the foot of a tree. On the right, Mercury draws his sword to kill Argus. On the left, Io, in the form of a white cow, lies under a tall oak, near some sheep. Beyond the figures are two cows; one is lowing and the other drinking. In the left middle distance is another group of cows and sheep. To the right is a well-painted background of placid landscape—a meadow and a stream with trees on the farther bank. The figures are remarkably large for A. van de Velde and recall the work of Karel Du Jardin. An "excellent picture" (Sm.). Replica of 21.

Signed in full on the left at foot, and dated 1665; canvas, 27½ inches by 36½ inches.

A drawing of the same subject, dated 1666, is in the same collection at Paris, 1907 catalogue, No. 1021.

An "exquisite" drawing in Indian ink, measuring 6½ inches by 10 inches, and "probably a study for the picture," was in the sale:—Goll van Franckenstein, Amsterdam, July 1, 1833 (889 florins, Claussin)—according to Sm.

Sales.—R. Strange, London, 1771 (£64).
Fouquet, Amsterdam, 1805.
Depreuil, Paris, April 15, 1811 (10,000 francs).

In the collection of the Duchesse de Berry, exhibited for private sale in London, 1834 (priced at £800 and not sold).

Sale.—Duchesse de Berry, Paris, April 4, 1837, No. 32 (9975 francs, Sm.) —*see* Ch. Blanc (ii. 424)—and sold by Sm. to Arteria.

In the collection of Edmund Higginson, Saltmarsh Castle, 1842 (Sm.).

Sales.—E. Higginson, London, June 4, 1846 (£493 : 10s., Nieuwenhuys).
Schneider, Paris, April 6, 1876, No 40.

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux-Arts, Paris, Dutuit bequest, 1907 catalogue, No. 932.

21. **MERCURY, ARGUS, AND IO.**—An exact replica of 20, which was painted two years later.

Signed in full, and dated 1663; canvas, 28 inches by 36 inches.

Sales.—Capello, Amsterdam, May 8, 1767 (Terw. 593), No. 72 (1075 florins)—wrongly identified by Sm. with 22.
Amsterdam, August 6, 1810, No. 104 (3125 florins, Josi).
In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 689.

21*a*. **MERCURY, ARGUS, AND IO.**—Replica of 20.
Dated on the left 1666.

In the collection of Jules Porgès, Paris.

22. **MERCURY, ARGUS, AND IO.** Sm. 49.—On the left of a fine landscape with woods and hills and many animals is a grassy knoll, on which two horses stand, with their heads towards each other, under a tree. Near them sits old Argus, wrapped in a red mantle. He watches Mercury, who, clad in a blue cloak, stands beside the cow into which Io has been transformed. The god holds her by one horn as he points with his caduceus towards a group of four cows, which move towards a clump of trees on the right. Beside Io, to the left, is a sheep. In the distance are trees; to the right is a view of hills. "An admirably finished work" (Sm.).

Signed, and dated 1671; canvas, 30½ inches by 41 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1880, No. 72.
A study for the picture is in the collection of V. de Stuers, The Hague.
Sales.—Catharina Backer, widow of A. de la Court van der Voort, Leyden, September 8, 1766 (Terw. 552), No. 74 (100 florins, Fouquet)—the figures said to be completed by W. van Mieris.
J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 450 (1700 florins, Fouquet).
C. A. de Calonne, London, March 23, 1795, No. 63 (£147); *see* Ch. Blanc, ii. 168.
Sir Claude Scott, Bart., London, 1831 (£299 : 5s.).
In the collection of Edward H. Scott, London, 1880.
Sale.—S. B. Goldschmidt of Frankfort-on-Main, Vienna, March 11, 1907, No. 55 (3600 krone).

23. **Vertumnus and Pomona.** Sm. 107.—In the foreground of a grove, near a mansion in the right distance, the disguised god sits at the foot of an old tree on the left. He wears a tawny-yellow vest and a red mantle and skirt. He points to the grove, as if inviting the nymph to retire there. Pomona, wearing a yellow vest and a blue mantle, sits on a low wall beside a vase, on which she leans her left arm; in her right hand she holds a sickle. The grove is adorned with vases and statues; in the foreground is a peacock. "A highly wrought production" (Sm.).

Signed, and dated 1670; canvas, 30 inches by 40 inches.

In the collection of J. R. West, Stratford-on-Avon, 1834 (Sm.).

24. **A Mine.**

Mentioned in the inventory of the goods of the widow of Frans Joosten de Vries, Amsterdam (who died in 1665), taken by the art-dealer Teunis Albertsz (valued at 60 florins); noted by A. Bredius.

25. **A SMITHY WITH A GREY HORSE.**—In the centre foreground of an interior a dappled grey horse stands in profile to the left,

held by a boy who leans on a stick. Behind the horse is an ass in profile to the right. A cock, some hens, and a sleeping dog are round the horse. In the right background a blacksmith hammers out a horseshoe on an anvil at the smithy door, where stands a woman. A fine early work. [Pendant to 231.]

Signed in full near the door, and dated 1658; panel, 10½ inches by 14½ inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. B 110.
In the Boymans Museum, Rotterdam, 1905 catalogue, No. 295.

26. **THE WOMAN DRINKING.**—Three-quarter length, seen almost in full face. A young woman, wearing a grey jacket trimmed with white fur, a white apron, and blue ribbons in her hair, sits holding a jug on her lap with her left hand and raising a tall glass to her lips with her right hand. An interesting picture, cool, whitish, and harmonious in tone, enlivened by the white of the collar, the fur, and the apron. [*See* Introduction, p. 453.]

Signed in full on the right at top, and dated 1662; panel, 8½ inches by 7½ inches.

In the Dresden inventory of 1722, No. A 640.
In the Dresden Gallery, 1908 catalogue, No. 1656.

27. **PORTRAIT OF THE PAINTER.**—The painter sits behind a table, on which to the left lie a fiddle and an open music-book. He wears a dark coat, the sleeves of which are buttoned like shirt-sleeves over the wrists. He leans his right elbow on the table, and his left hand on his hip. He is seen almost in full face and looks at the spectator. His hair is parted in the middle and falls in flowing curls on his shoulders. It is uncertain whether this portrait actually represents Adriaen van de Velde himself.

Canvas, 30 inches by 24 inches.

Exhibited in the Portrait Exhibition, The Hague, 1903, No. 124.
In the Van Bellingen collection, Brussels.
In the collection of D. F. Scheurleer, The Hague.

27*a*. **Portrait of the Painter.**—Half-length; life-size. He holds a piece of chalk in his right hand and his palette and brushes in his left. "Of very delicate drawing, especially in the hands, and executed in a warm though rather heavy tone" (Waagen).

In the collection of Lord Northwick, Thirlestane House, Cheltenham, 1855 (Waagen, iii. 208).

28. **Portrait of a Mounted Cavalier, said to be Prince Frederick Henry of Orange (who died in 1647).** Sm. 103.—He wears a yellow costume embroidered in gold, a black hat, and high boots. He rides a black horse, finely caparisoned, across a meadow, followed at a distance by a greyhound. Cows in the landscape, and distant hills. Light clouds in the sky. A "beautiful and exquisitely finished picture . . . nothing in art can be more sweetly pencilled or more perfect in drawing and colour" (Sm.).

Signed in full, and dated 1658; oval canvas, 13 inches by 10 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 51.

Sale.—C. L. Reynders, Brussels, August 6, 1821 (1000 florins).

In the collection of Baron von Mecklenburg, Paris; bought from him in 1825 by Sm. (for 5000 francs) and sold to Abraham Robarts, London, who had it in 1834.

In the collection of A. J. Robarts, London.

28*a*. **Portrait of a Horseman.**—A young gentleman on a fine horse in the foreground of a landscape.

Canvas, 33 inches by 42 inches.

Sale.—P. F. de Noter, Ghent, December 27, 1842, No. 73.

28*b*. **A Gentleman on Horseback.**

Panel, 16 inches by 11½ inches.

Sale.—Mlle. Hélène Herry, Antwerp, September 18, 1848, No. 100.

29. **A PORTRAIT-GROUP IN A LANDSCAPE (or, The Artist and his Family).** Sm. 100, and Suppl. 23.—In the centre foreground stands the father, dressed in plain brown and bare-headed, with his stick in his right hand. Beside him is his wife, in red with a black shawl. In front of them to the right is a boy holding a dog; his hat has fallen off. On a tree-trunk to the left a maid-servant, dressed in light yellow and blue, sits nursing a little child. Beyond is a wooded slope, at the foot of which a road leads from the right-hand corner into the distance. On the road in the middle distance is a cart with two grey horses; the coachman is arranging the harness. In the cart is a red seat. To the right of the road a shepherd lies on the grass among his sheep. Beyond is a small house amid trees on a hill, in front of which a river flows through fertile country. A fine autumn evening; light clouds in the sky. The artist's masterpiece; the effect is admirably picturesque.

Signed in full on the left at foot, and dated 1667; canvas, 58 inches by 67 inches (according to the Amsterdam catalogue).

Exhibited at Amsterdam, 1845, No. 27.

Sales.—Lord Rendlesham, London, 1806 (£300).

G. van der Pals, Rotterdam, August 30, 1824, No. 40 (10,000 florins, Nieuwenhuys).

J. Nieuwenhuys, London, 1833 (£1375 : 10s., bought in).

In the Van der Hoop collection, Amsterdam; bought from Nieuwenhuys in 1833, or 1835 (Sm.); bequeathed with the collection in 1854 to the town of Amsterdam, and lent to the Rijksmuseum in 1885.

In the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1910 catalogue, No. 2446.

30. **A Lady and Gentleman with their Son and Daughter walking in the Country.** Sm. Suppl. 4.—A mansion stands in an enclosed garden and shrubbery with a row of trees in front. On a road in the foreground are a stout gentleman in black and his wife in a plain costume with a fan in her hand. In front of them walk a girl in blue, holding a wreath of flowers, and a boy in drab clothes, playing with a goat.

A fine summer evening. The landscape is ascribed to J. van der Hagen (by Sm.).

Canvas, 19 inches by 25 inches.

In the collection of Baron Nagell van Ampsen, The Hague, 1842 (Sm.).

Sale.—A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 25 (1750 florins, Roos).

31. **Boys with Two Large Dogs in a Landscape.**—Good and probably genuine.

Signed on the left at foot; canvas, 15½ inches by 18½ inches.

In the Ariana Museum, Geneva, catalogue of about 1900, p. 156, No. 37.

32. **LANDSCAPE WITH CATTLE AND A WOMAN ON A GREY HORSE (or, The Ford).** Sm. 115.—In the centre of the middle distance is a knoll. To the right are ruins and to the left trees. In the centre foreground is a woman in blue and brown on a grey horse which drinks at a stream and is reflected indistinctly in the water. Near her are a dun cow with a white face, and a dog. To the left, under a tree, a shepherd and a woman are conversing. The shepherd is pulling off his shoes and stockings to wade through the stream. Near the woman are a goat and three sheep, one of which stands while the others are reclining. Exceptionally tender and delicate for the late period, and in the best of condition.

Signed in full, and dated 1669; panel, 14½ inches by 16½ inches.

A study for the picture is in the collection of Fairfax Murray, London, No. 150.

In the collection at Draycot House, Wilts, before 1834 (Sm., who valued it at £262 : 10s.).

In the collection of James Morrison, Basildon Park, 1854 (Waagen, Suppl. 308).

In the collection of the late Charles Morrison, Basildon Park, Reading.

33. **TRAVELLERS ENQUIRING THE WAY.** Sm. 131.—In the left foreground is a barn, the great doors of which stand half open. To the right of it is a leafless oak, in front of which a peasant milks a brown cow. Beyond are sheep and a goat. In the left foreground another cow lies near a felled oak, near which two hens are pecking. To the right are a cock and another hen. Behind the peasant a horseman has halted and points with outstretched whip to the road, as to which he seems to be consulting the man. In the middle distance a coach and six is drawn up, with another horseman in front of it. A fine picture, showing perhaps in the treatment of the foliage the influence of Potter; the pure green and pure yellow passages are unrelated to each other. Compare the herdsman milking a brown cow in 99 (Mannheim).

Signed in full in the left foreground on the cut end of the oak, and dated 1662; canvas, 18 inches by 22 inches.

In the chief Kassel inventory of 1749.

In the Louvre, Paris, 1806-15.

In the Kassel Gallery, 1903 catalogue, No. 375 (old No. 347); it was there in 1834 (Sm., who valued it at £367 : 10s.).

34. **THREE HORSEMEN LEAVING AN INN.**—On the left is an inn, with a large verandah on the right and several stone steps leading up to it. Under the leafy shade three men sit at table; the host stands on the left; on the right an old woman leans over the balustrade, and a little girl peeps over to the left of her. In front three horsemen have halted. One to the left, seen from the back, drinks: the second man, turned three-quarters right and facing the spectator, has a groom adjusting his saddle-girth; the man on the right blows a horn. Under this man's horse are seen three hens pecking for food. At the foot of the steps stands a beggar. In front of the steps are a beggar-woman with a child on her back and a boy at her side, and the hostess holding a wine-jug in her right hand and a glass in her left. In the left foreground two dogs are fighting.

Panel, 15 inches by 17 inches.

In the Otto collection, Leipzig.

In the collection of G. M. Clauss, Leipzig, who gave it to the Museum in 1860.

In the Leipzig Museum, 1891 catalogue, No. 358.

35. **SOLDIERS AND CATTLE ON A FIELD-PATH.**—A herdsman drives cattle along a path across a pasture. Farther back are two soldiers, one on horseback and the other leading his horse. In the distance is a village church. Seven horsemen gallop across the plain. An excellent work. The brown cows are especially good. The figures stand out very finely against the clear sky.

Signed in full on the right at foot, and dated 1667 (not 1661, as the catalogue states); panel, 10 inches by 13½ inches.

In the Luxemburg Museum, 1872 catalogue, No. 76.

36. **AN ITALIAN LANDSCAPE WITH CATTLE.** Sm. 116.—A herdsman sits beside a stone Renaissance fountain, at which a woman riding a horse lets the animal drink. On the other side a dog drinks. In front of the fountain stands a spotted cow; two sheep are lying down. In the right foreground is a sheep; to the left lies a cow.

Signed in full on the fountain, and dated 1670; canvas, 16 inches by 17½ inches.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 490.

37. **TWO HORSEMEN, A WOMAN WITH A CHILD, AND A BLIND FLUTE-PLAYER IN A LANDSCAPE.** Sm. 23, and Suppl. 5.—To the left is a cottage, with a tree, the top of which is cut off by the frame. In front of it stands a man, seen from the back, who holds his grey horse by the bridle. To the right, behind the horse, is another horseman, conversing with a beggar-woman who stands to the right, nursing her child in her arms. Beside her to the right, on the road, a blind flute-player is led by his dog on a leash. In the right distance are cattle, cottages, and the gate of a town. The figures are exceptionally large for the painter, as in the Wallace Collection picture (2);

compare also 50. The sky has suffered, but in other respects it is a good picture.

Canvas, 32 inches by 39½ inches.

Engraved by Daudet in the Le Brun gallery.

Sale.—Blondel de Gagny, Paris, December 10, 1776, No. 159 (14,980 francs, Le Brun)—*see* Ch. Blanc, i. 339.

In the Le Brun collection, Paris; sold to Stroganoff before 1834 (for 14,000 francs).

In the collection of Count S. Stroganoff, St. Petersburg.

38. **A HILLY LANDSCAPE.**—A man and a girl ride on a grey horse at the end of a sunk road. Near them stands a man, leaning on an ox, with a dog beside him. To the left are sheep and a goat; to the right are trees. [Pendant to 233.]

Signed in full, and dated 1664; panel, 11 inches by 9 inches.

Exhibited at Vienna, 1873, No. 94; and at the Royal Academy Winter Exhibition, London, 1877, No. 213.

In the collection of Baron Anselm Rothschild, Vienna.

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

39. **LANDSCAPE WITH AN OFFICER ON HORSEBACK.**—In capital condition; a gem of the collection.

Signed in full on the left at foot, and dated 1659; a small picture.

In the Gotisches Haus, Wörlitz, 1883 catalogue, No. 1237.

40. **A Horseman and a Man showing him the Way.**

Sale.—Govert Looten, Amsterdam, March 31, 1729, No. 11 (75 florins).

40*a*. **A Horseman in a Landscape.**—He is in the foreground and enquires the way from a man standing near. In the distance are horsemen and cattle.

Canvas, 14 inches by 13 inches.

Sale.—Johan Verkolje, Amsterdam, October 24, 1763, No. 10 (385 florins, Yver).

40*b*. **A Woman on Horseback and a Man.**—With cows and other animals.

Canvas, 11 inches by 14 inches.

Sale.—Blondel de Gagny, Paris, December 10, 1776, No. 161 (1001 francs).

41. **Landscape with a Man on a Grey Horse and Cattle.**—Through the middle of a landscape with high trees runs a hilly road. On it is a man on a grey horse, with a girl behind him who converses with a peasant standing beside a red cow. Farther away are cows lying down, sheep, a goat, and a dog. Fine distance. [Pendant to 248.]

Dated 1659; panel, 10 inches by 8 inches.

Sale.—J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 138 (900 florins, with pendant, Fouquet).

42. **A Man on a Grey Horse in a Hilly Landscape.** Sm. 55.

—The ground rises to the right. Along a winding road rides a man on a grey horse, preceded by several dogs. In the centre foreground a herdsman and a woman tend two cows and twelve sheep. Beyond are two cottages.

Panel, 10½ inches by 14 inches.

Sale.—Le Brun, Paris, May 5, 1791 (2403 francs).

43. **A Man on a Grey Horse and other Figures.**—In the foreground of a wide landscape a man on a grey horse rides down a slope. Beside him walks a man, with two dogs. At one side two youths rest on a sandhill.

Canvas, 19½ inches by 25 inches.

Sale.—Amsterdam, May 14, 1832, No. 97 (1050 florins, De Vries).

44. **A Horseman and Herdsmen with Cattle.** Sm. 99.—A ruined chapel, with a great round archway, fills the left side. A road leads through the arch. To the right is a hill with fortifications, at the foot of which are trees, reflected in a stream. In front are two cows, a goat, and four sheep. A man on a grey horse converses with a man on foot at his side. Beyond this group is a boy with a sack on his back. In the right distance is a river with trees and hills.

Panel, 13 inches by 12 inches.

Sales.—R. de St. Victor, Paris, November 26, 1822, No. 162 (3201 francs).
Sébastien Erard, Paris, April 23, 1832, No. 160 (3122 francs, bought in).
Sébastien Erard, London, June 22, 1833 (£82 : 19s.).

45. **A Farmer and his Wife on Horseback.** Sm. 148.—On an uphill road in a hilly landscape a farmer and his wife on a grey horse halt to speak to a herdsman in a sheepskin jacket who leans on the back of a red cow and has a dog at his side. Sunset.

Dated 1660; panel, 10½ inches by 8½ inches.

Sale.—J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 77 (1630 florins, Van Idsinga).

46. **A Herdsman with Cattle, and a Horseman.** Sm. 68.—In open country, with hills and a rolling meadow in front, two cows are lying down, with eleven sheep round them. In the centre foreground lies a herdsman; a woman sits beside him. Beyond are cottages amid trees. On the other side, a horseman comes along a road over a hill. Fine evening.

Panel, 11 inches by 15 inches.

In the possession of the London dealer John Smith, 1834.

47. **A Flat Landscape with a Broad River.**—The river winds away into the distance. On a projecting bank in the right distance is a tower. In front are dunes with sheep grazing. Near the sheep a horseman converses with the shepherd. In the left foreground is a man with a sack on his back, followed by a dog. An excellent work, according to W. Bürger.

Canvas, 16 inches by 21½ inches.

In the possession of the dealer Nieuwenhuys.

Sales.—E. Rhôné, Paris, May 6, 1861, No. 67.
Isaac Péreire, Paris, March 6, 1872, No. 172 (26,700 francs).

47*a*. **Landscape with a Horseman.**—With peasants and dogs on a sandy road.

Signed; 18 inches by 24 inches.

Sale.—De Falbe, London, May 19, 1900, No. 136.

48. **THE FERRY.** Sm. 139.—In the left middle distance is a steep cliff with trees on the top, sloping down to a river which flows from the right foreground towards the centre distance and has a similar steep cliff on the farther side, in the right distance. On the flat bank in the left foreground, in sunlight, a herdsman on a mule and a lady on a horse are waiting for the ferry. The herdsman, wearing a sheepskin jacket with red sleeves, sits almost in profile to the left. He converses with a shepherdess in blue who stands at the mule's head, behind the animal; he turns his head away from the spectator and points with his right hand into the distance. Behind, and slightly to the right of him, the lady, in yellow and blue, sits almost facing the spectator but with her head in profile to the left; her horse is seen in a three-quarter view, with his head to the front. To the left, in front, is a dog in sunlight. On the extreme left, in the shadow of the cliff, a cow, seen from the back in a three-quarter view with its head to the right, is drinking at a fountain. In the centre, at the horse's head, are two sheep. Behind them stands a traveller, seen from the back; he leans on his stick and watches the ferry-boat, laden with cattle and figures, which is in the middle of the stream and is reflected in the water. In the centre distance the hills fall away to a plain; against the plain and the river the traveller's figure stands out prominently. "A highly studied and beautiful production" (Sm.).

Signed in full on the right at foot, and dated 1666; canvas, 13½ inches by 15 inches.

Engraved by J. A. R. Bert.

In the collection of A. L. van Heteren, The Hague (Hoet, ii. 460), till 1809, when it was acquired for the Museum.

In the Rijksmuseum, Amsterdam, 1907 catalogue, No. 2445 (in 1834 Sm. valued it at £420).

49. **A WOODED LANDSCAPE WITH CATTLE.**—Hilly country with a leafy wood. To the left, a little way back, are beeches in a glade. On a road leading through the wood a herdsman, accompanied by a boy and a girl with a basket on her head, drives his animals towards the front; he has a cow and a saddled mule with sheep and goats. On a bank to the right sits a woman conversing with the herdsman; near her stands an old peasant. In the distance, above the trees, are seen low hills. Evening light to the right. Very fine.

Signed in full on the right, and dated 1668; canvas, 21 inches by 26½ inches.

Acquired in 1853 for the Berlin Museum.

In the Kaiser Friedrich Museum, Berlin, 1883 catalogue, No. 884 A; not now exhibited.

50. **A MOUNTED HERDSMAN WITH CATTLE AT A FOUNTAIN.** Sm. 1.—In a wooded landscape with hills a man on a grey horse, seen from the back, converses with a woman seated on a tree-trunk to the right. Beside her sits a herdsman leaning on his stick. A sheep is lying down, a goat suckles a kid, another kid is browsing, and a sheep nibbles moss at the foot of a tree, to the right. On the left are a grey cow lying down and a reddish-brown cow standing up, with a goat lying near the front. Farther away five sheep browse in the shade of a high bank. Beyond the herdsmen is a stone fountain with sheep near it. A gleam of sunlight on the foreground. The figures and cattle are unusually large for Adriaen van de Velde (compare 2 and 37). The execution is very fine. [*See* the replica, 55.]

Signed in full on a tree, and dated 1664; canvas, 49 inches by 65 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1879, No. 155.

In the collection of the Hon. Henry Windsor, 1834 (Sm.).

In the Vansittart collection; given to Cambridge in 1864.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 88.

51. **A HERDSMAN ON A GREY HORSE IN A STREAM CONVERSING WITH A GIRL.** Sm. 109.—In front is a stream in which two cows stand on the left; the cow to the right is drinking, near a goat. On the right a man on a grey horse, seen from the back, asks the way, pointing to the right, of a girl in blue with a jug who stands in the water to the left of him. Beyond the stream to the right is a hill, at the foot of which are sheep. On the hill are two trees with scanty foliage and a shepherd seated among his sheep. To the left, beside the hill, is a road on which are two beggars; a woman on horseback, with a dog, gives one beggar an alms. Beyond the road is a river, on the farther bank of which stands a ruin, with a broad plain. In the distance are hills. "An exquisite production" (Sm.).

Canvas, 20 inches by 17½ inches.

A copy, signed in full and dated 1659, and coming from the collection of A. Heller, Vienna, was in the possession of the Paris dealer Sedelmeyer, "Catalogue of 100 Paintings," 1901, No. 51, and in the sale:—Sedelmeyer, Paris, May 25, 1907, No. 182.

Another copy was, very probably, in the sale:—Heymel, Berlin, November 5, 1889, No. 39; it was said to be dated 1672, but the size and description agree entirely with the above.

Possibly 60 was a third copy.

Exhibited at the British Institution, London, 1826-7; and at Manchester, 1857, No. 1003.

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 87; it was in the Royal collection in 1834 (Sm.).

52. **A HILLY LANDSCAPE WITH CATTLE COMING DOWN A PATH.**—On the right a stony path leads down past an old

fountain, on a bank to the right, at which a woman on a mule and a shepherd boy have halted. A dog drinks at the basin. To the left are two sheep and a ram. Farther down the path are a herdsman with a staff and a woman with a basket on her head, with a dog running near them. Before them come five cows, eight sheep, and two goats. In the left distance are a river with a ferry-boat and high hills with three peaks. An old tree with scanty foliage towers up from the roadside towards the left. Not a work of the first rank, but probably genuine. The figure on the mule is especially typical; so too are the first two cows and the goat. The other figures, like the treatment of the foliage, are not convincing. The catalogue remarks that the landscape is said to be by Pijnacker, but that is obviously wrong. 61*a* is almost certainly a replica.

Signed in full on the right at foot, and dated 1668—not 1665, as in the catalogue; canvas, 27 inches by 34½ inches.

In the collection of Dietr. Schmid, Amsterdam.

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 558; bought from him by Speck von Sternburg (for 1200 taler).

In the collection of Freiherr Speck von Sternburg, Lützschena, 1889 catalogue, No. 163.

53. **LANDSCAPE WITH A PEASANT, COWS AND SHEEP IN FRONT.** Sm. 134.—To the left are old ruins; on the right, farther back, is a little chapel, near which a woman rides a mule. Beside her is a man on foot. An excellent picture.

Signed in full in the centre at foot; panel, 12½ inches by 10½ inches.

Sale.—Van Leyden, Paris, September 10, 1804 (4800 francs, Delaroche); *see* Ch. Blanc, ii. 222.

In the collection of Le Noir-Dubreuil, who sold it to Eguard (for 10,000 francs).

In the collection of Valedau, Paris, 1834 (Sm.); bequeathed to Montpellier in 1836.

In the Montpellier Museum, 1890 catalogue, No. 791.

54. **A HERD OF CATTLE.** Sm. 118.—A herdsman drives cattle to the right along a road. There are more than a dozen cows. Three of them are in sunlight, the rest in shadow. A bull on the left has leapt upon a cow; the herdsman pushes him away. To the left is a half-withered tree with two leafy branches. Beyond it is a meadow. To the right, in the middle distance, is a solitary clump of trees. In the right distance is a town. Dull sky with clouds. [Cf. 228.]

Signed in full on the left, behind the herdsman, and dated 1660; canvas, 40½ inches by 50½ inches.

Engraved by Prestel.

In the Zweibrücken Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 487; it was there in 1834 (Sm.).

55. **A MOUNTED HERDSMAN WITH CATTLE AT A FOUNTAIN.** Sm. 78.—A replica of 50 (Cambridge). The principal differences between that picture and this, apart from their sizes, appear to

be that here to the right of the horseman is a pollard willow, while to the left of him is a cow lying down, in place of three sheep.

Signed in full; panel, 12 inches by 13½ inches.

Sales.—Montaleau, Paris, 1802 (3850 francs).
Emler, Paris, October 30, 1809 (3310 francs).

In the collection of Rodolphe Kann, Paris.

In the possession of the Paris dealer C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1905, No. 43.

In the possession of the London dealers Dowdeswell.

In the collection of S. de Jonge, Paris.

56. **LANDSCAPE WITH CATTLE; A SHEPHERDESS ON HORSEBACK.** Sm. 137.—In the left foreground, in the shadow of a hill, three cows and a sheep stand in a shallow pool. The middle cow, which is brown with white spots, stands in profile to the right and turns its head to the front. The sheep is in profile to the left. In the right corner, at the edge of the pool, lies a fourth cow, also brown with white spots, which is seen in full face. Behind it to the right lie two sheep. In the centre behind the cows a shepherdess, in a blue dress with yellow sleeves and cap, sits on a horse, which is seen from the back. Her right hand rests in her lap; she points with outstretched left hand to the right, as if to show the road to an old peasant standing beside her. The sunlight falls on their heads and shoulders. To the left is another cow at the foot of the hill, which serves as a side-scene on a stage. In the middle distance the ground rises to another hill, crowned with a castle in a walled park. At the foot of this hill to the right is a little flock of sheep at a watering-place, with a shepherd and a man on a mule. Blue hills on the horizon. "A beautiful production" (Sm.).

Signed in full on a stone to the left, and dated 1665—or 1666, according to the Hudson-Fulton catalogue; canvas, 21½ inches by 23½ inches.

Exhibited at South Kensington Museum, London, 1891-7, No. 77; and at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 132.

In the collection of Philip Henry Hope, London, 1834 (Sm.).

In the collection of Henry Thomas Hope, 1854 (Waagen, ii. 120).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; sold as a whole in 1898 to the London dealers P. and D. Colnaghi and A. Wertheimer.

In the collection of Jules Porgès, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of John G. Johnson, Philadelphia.

57. **Cattle in a Landscape.**—Brown cows, white sheep, a man on a bay horse, seen from the back. The landscape is brownish in tone. Of the late period, recalling the style of Van Bergen, but not bad.

A small picture.

In the collection of Count Paul Stroganoff, Rome.

57*a*. **Landscape with Figures.**—Two women riding on asses. Near them are other figures and animals.

13 inches by 14 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 21), No. 126 (275 florins).

58. **Landscape with Cattle.** Sm. 28.—On the left a reddish cow is grazing; near it is a ram. Farther away a herdsman with a stick drives forward two rams and a white ox. In the same plane are several rams, a woman on a laden mule and a man on foot with a dog. To the left is a fine landscape with a range of high hills, on which are ruins, houses, grottoes, and vaults amid trees. In the distance are hills in fine sunlight.

Canvas, 17 inches by 23 inches.

Sale.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 207 (1005 florins, Delfos).

59. **A Pack-Mule.** Sm. 51.—A mule laden with panniers, covered with a red cloth.

Canvas, 12½ inches by 14½ inches.

Sale.—Coclers and D——, Paris, February 9, 1789 (1500 francs).

60. **A Mounted Herdsman with Cattle in a Landscape.**—In the foreground of a hilly landscape is a little stream in which a mounted herdsman halts to converse with a woman who stands near. Close to them are two oxen, one of which is drinking, with a kid and some sheep. In the distance cattle are grazing. There are two beggars, to one of whom a woman on an ass gives an alms.

Canvas, 21 inches by 18 inches.

Either identical with 51 (Buckingham Palace) or with one of the copies there mentioned, or else another replica.

Sale.—J. J. de Bruyn, Amsterdam, September 12, 1798, No. 54 (405 florins, Labouchère).

61. **Landscape with Cattle.**—In the middle of a hilly landscape with trees at the side stands a reddish ox. In front are a shepherd with sheep, a woman riding on an ass, and cattle.

Signed; panel, 9 inches by 10½ inches.

Sales.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 283 (54 florins).

Macalester Loup, The Hague, August 20, 1806, No. 39 (72 florins).

61*a*. **A Wooded and Hilly Landscape with Cattle and Herdsmen.**—At a fountain on a hill to the right are a woman on an ass and a man on foot. A herdsman and a woman with oxen, cows, and sheep come down the hill. Near it is a clear stream, on which is a boat with figures. A hilly background. Bright sunshine. Almost certainly a replica of 52.

Canvas, 25½ inches by 34 inches.

Sales.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 284 (340 florins).

Jurriaans, Amsterdam, August 28, 1817, No. 68 (900 florins, Roos).

62. **A Muleteer at an Inn.**—To the right is a stone house; at the door stands a girl with a jug. Near her are some children and a girl with a cat in her arms, at which a dog barks. A muleteer with a stick stands beside his mule, which is saddled and bridled. He drinks a glass of wine given him by a boy who stands beside him, holding a straw-covered bottle. To the left of the mule are a reddish cow, goats, and sheep. In the left distance is an archway, through which a shepherd drives his flock. Beyond, in the landscape, are ruins. In front of the inn is an arbour. To the left of it tall trees rise from behind a wall.

Canvas, 19 inches by 24½ inches.

An old copy, dated 1665, was in the sale:—Schönlank, Cologne, April 28, 1896, No. 194 (400 mark).

Sales.—Amsterdam, October 21, 1739 (Hoet, i. 610), No. 25 (285 florins).
J. Caudri, Amsterdam, September 6, 1809, No. 79 (400 florins, Coclers).
L. B. Coclers, Amsterdam, August 7, 1811, No. 75 (1100 florins, Roos).
L. B. Coclers, Amsterdam, April 8, 1816 (500 florins, Brondgeest).
Amsterdam, August 17, 1818, No. 76 (350 florins, Eversdijk).
H. A. van der Heuvel, Utrecht, June 27, 1825, No. 61 (920 florins, bought in).
Utrecht, April 27, 1827, No. 26 (920 florins, bought in).

63. **The Sleeping Herdsman.** Sm. 30, and *see* Sm. 7.—On the left of a wooded landscape a herdsman lies asleep near a tree. A woman in a white jacket and blue skirt sits beside him, conversing with a peasant on a dun horse; her dog lies near her. On a meadow in front are sheep, goats, and cows, one of which drinks at a fountain. [Possibly identical with 227 (Sm.). Pendant to 122*a*.]

Panel, 12 inches by 14 inches.

Sales.—Julienne, Paris, March 30, 1767 (3000 francs, with pendant).
Blondel de Gagny, Paris, December 10, 1776 (4000 francs, with pendant).
Prince de Conti, Paris, April 8, 1777 (2610 francs).
Claude Tolozan, Paris, February 23, 1801, No. 134 (2580 francs).
Sébastien Erard, Paris, April 23, 1832, No. 158 (3320 francs).

63*a*. **A Young Shepherdess on an Ass.**—With a herdsman and cattle.

Sale.—Bertrand, Paris, November 13, 1855, No. 173.

64. **Landscape with a Waggon.**—A hilly landscape with oxen, a sheep, a dog, and a herdsman near a loaded waggon in front. On the waggon is a woman.

Canvas, 16 inches by 20 inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 375 (220 florins, Le Comte).

65. **The Market-Cart.** Sm. 89.—A landscape in Gelderland, with a stream and well-varied country. In the middle distance are bushes and trees with autumn foliage. In front is a cart drawn by a grey horse; the

driver sits on the shaft; a woman and child are in the cart. Beyond a shepherd drives his flock. Farther away are cows and sheep in a pasture surrounded by high trees. Evening. "A pleasing example" (Sm.).

Signed, and dated 1661; panel, 10½ inches by 15 inches.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 106 (850 florins, Yver).

J. de Vos, Amsterdam, July 2, 1833, No. 35 (704 florins).

In the collection of Charles Brind, London, 1834 (Sm.).

66. **The Waggon.** Sm. 132.—An open hilly country with a high wooded cliff at the side. In front is a pool, through which passes a tilt waggon, drawn by two oxen and two horses. One of the drivers is at the side of the leading horse; the other, carrying a long pole, rides on a horse beside the oxen. In the waggon are several persons; beside it are two cows, a goat, and two sheep. Farther away a peasant drives three cows up a hill towards an old tree.

Described from an engraving by F. Basan (Sm.).

67. **Landscape with a Horseman and a Post-Waggon.** Sm. 140.—A wide view over open country with corn-fields and meadows. At the foot of a gently sloping hill to the right two trees grow beside a rustic fence. On a winding road in front is a woman with a child at her back, followed by a boy. In the centre a man drives a flock of sheep. Beyond him is a man on a grey horse, with three dogs. Beside the rider stands another man pointing to a post-waggon, which is seen approaching on the farther side of a corn-field.

Described by Sm. from an engraving by Chenu entitled "La Maison, ou l'Été."

In the collection of Count Brühl, when engraved.

68. **THE FORD.**—Through a shallow pool in front a peasant leads forward a bull, holding it by its right horn with his left hand. The man looks round to the left at a shepherdess, who stands behind him on the bank, holding a lamb in her arms. Farther towards the left distance an old shepherd holds a sheep by the tail. On the bank to the right, behind the bull, is a great oak, the upper part of which is cut off by the frame. At the foot of it is a dog. On the left come sheep and goats. Wooded distance. In the late manner, recalling Van Bergen. Replica of 69 (London).

Canvas, 13½ inches by 16 inches.

Probably identical with the "Landscape with Cattle returning homeward," mentioned by Parthey (ii. 706).

In the Esterhazy collection, Vienna, 1835 catalogue, p. 10, No. 32.

In the Museum of Fine Arts, Budapest, 1910 catalogue, No. 378.

69. **THE FORD.** Sm. 8, and Suppl. 28.—Replica of 68, for which see the description. "An admirable picture, of the rarest beauty and perfection" (Sm.). [Pendant to 100.]

Canvas, 13 inches by 14½ inches.

Exhibited at the British Institution, London, 1818.

In the collection of the Prince de Carignan.

Sales.—Comte de Selle, Paris, February 19, 1761 (2362 francs, with pendant)—*see* Ch. Blanc, i. 102.

Randon de Boisset, Paris, February 8, 1777, No. 137 (7000 francs, Duc de Praslin)—*see* Ch. Blanc, i. 360.

Duc de Choiseul-Praslin, Paris, 1793 (6700 francs, Paillet)—*see* Ch. Blanc, ii. 163.

Helsleuter (Van Eyl-Sluyter ?), Paris, 1802 (9901 francs, La Fontaine)—*see* Ch. Blanc, ii. 209.

In the collection of the late Sir Simon Clarke, Bart., 1834 (Sm.).

Sale.—Sir S. Clarke, Bart., London, 1840 (£798, Seguier).

In the collection of Sir Robert Peel, Bart., London, 1842 (Sm.); bought as a whole for the National Gallery, 1871.

In the National Gallery, London, No. 868.

70. **TWO HERDS OF CATTLE MEETING AT A FORD.** Sm. 91.—In a shallow pool in front two herds of cattle meet; near them are sheep and goats. One herdsman, coming from the left, makes for the centre of the middle distance. The other comes down the road with a horseman. To the left is hilly country, with trees and a wooden bridge. To the right is a view over flat country, bounded in the distance by trees. Light clouds in the sky.

Signed in full, and dated 1665—according to Waagen, though the catalogue does not mention signature or date; canvas, 21½ inches by 25½ inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 160 (1850 florins, Van Eyck).

In the Viruly collection, Rotterdam.

In the collection of Lord Overstone, London, 1857 (Waagen, Suppl. 136).

In the collection of Lady Wantage, London, 1905 catalogue, No. 244.

71. **CATTLE PASSING A FORD.** Sm. 119.—Cows, with sheep and goats, are being driven through a stream which fills the whole foreground. The herdsman, with a stick in his hand, wades through the water to the left. On the farther bank are a horse and a two-wheeled cart, with a woman in it. On the left is a road lined with trees. In the right distance are low hills.

Signed in full on the left at foot, and dated 1671; canvas, 14½ inches by 16½ inches.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 491; it was there in 1834 (Sm.).

72. **LANDSCAPE WITH CATTLE PASSING A FORD.**—A hilly landscape, sparsely wooded. In the left middle distance, somewhat high up, are three great oaks. A road leads down past them to a stream in front. At the roadside sits a peasant with a basket on his back. Nearer the front is a herdsman, from whom a horseman inquires the way, pointing with outstretched right arm towards the right distance. In front of the herdsman two cows and eight sheep approach the stream; one sheep on the left has entered the water. A shepherdess standing in the right

foreground holds a lamb under her right arm. The right half of the picture is an open landscape, closed in the distance by a range of hills; in the open are cows, with a cottage to the left. Landscape by Wijnants.

Signed in full on the left at foot, and dated 1662; panel, about 23 inches by 20 inches.

Engraved by H. Adam in the Leuchtenberg catalogue of 1852, No. 169.
In the Leuchtenberg collection, St. Petersburg, 1886 catalogue, No. 110.

73. **RUINS IN WATER WITH HERDSMEN AND SHEPHERDESSES.** Sm. 151.—On the left are the ruins of a convent, with water flowing round them. A woman followed by a dog, and preceded by a man driving a few sheep, another woman in a blue skirt, and a boy driving two oxen, ford the stream. The woman in blue speaks to a man lying on the ground. An attractive work.

Panel, 14 inches by 17 inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 583; it was there in 1834 (Sm., who valued it at £157 : 10s.).

73*a*. **Cattle passing through a Stream.**

Sale.—Guerin, The Hague, September 13, 1740 (Terw. 26), No. 6 (50 florins).

74. **Cows, Sheep, Horses, and Figures at a Placid Stream.** Sm. 3.—A peasant with a long stick drives seven cows and some sheep through a shallow stream flowing across the foreground. To the right is a rugged hill with clumps of trees. Hills and trees in the distance. Morning. Especially well rendered. [Pendant to 239*a*.]

Dated 1666; canvas, 12 inches (Sm. says about 23 inches) by 26 inches.

Sales.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 221), No. 2 (610 florins).
Amsterdam, May 11, 1756 (Terw. 137), No. 9 (1730 florins).

75. **Landscape with Cattle and Herdsmen.**—A wooded landscape, with a girl seated on an ass and two herdsmen driving cows, sheep, and goats through a stream.

Canvas, 25½ inches by 31 inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 143 (100 florins, Hart).

75*a*. [Identical with 69.]

75*b*. **Wooded Landscape with Figures and Cattle in a Stream.**

Sale.—Baron Rothschild, London, 1858 (£47, Rippe).

75*c*. **Landscape with a Herdsman at a Ford.**

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859 (£42, Meffre).

76. **Cattle passing a Ford.**—Hilly country with woods. In the right middle distance is a large round tower overgrown with foliage. In the foreground cattle pass a ford. A woman sits on a pack-mule.

Signed with the monogram on the left at foot, and dated 1670; panel, 15½ inches by 13 inches.

Sale.—Stiels and others, Cologne, May 24, 1897, No. 302.

77. **LANDSCAPE WITH CATTLE CROSSING A STREAM.** Sm. 24.—On a knoll to the left is a clump of trees. In front flows a stream, which two cows and a kid are crossing. Beyond the water to the right a bare-legged herdsman sits at the foot of a tree, conversing with a woman on a bay horse. On a bank farther away are three sheep and a goat. In the distance are blue hills. "A beautiful example" (Sm.).

Signed in full, and dated 1667; canvas, 11½ inches by 15 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 230.

Sales.—Paris, 1773 (1002 francs).
Blondel de Gagny, Paris, December 10, 1776 (1001 francs).
Paris, 1781 (1205 francs).
De Clesne, Paris, December 4, 1786 (1801 francs).

In the collection of —— Butt, Salisbury, who died before 1834 (Sm.).

In the collection of General Buckley, Newhall, 1857 (Waagen, Suppl. 363).

Sale.—A. Buckley and others, London, May 4, 1901, No. 43.

78. **Landscape with a Ford.**—In the foreground of an Italian landscape are a horse and waggon driven by a peasant. A herdsman drives a cow and sheep forward through a little stream.

Signed in full on the ground to the left; panel, 13 inches by 17 inches.

Sale.—Brussels, May 2, 1905, No. 99.

79. **THE HUT.** Sm. 15.—On the left is a low thatched hut, with a half-withered tree to the left in front of the half-opened door. At the door sits a woman in a yellow jacket and a blue skirt, holding a basket from which she takes fodder for some goats near her. To the right of her is a herdsman on a grey horse, seen from the back; he carries a basket on his right arm. Beside him, to the right, are cows. In the left foreground are cows and sheep. Beyond the hut are wooded hills. Waagen thinks that in this work the delicacy of the execution is carried to an affected degree, and that the background is hard. Sm., however, speaks of it as a "very capital and admirably finished picture"—an opinion in which Bredius concurs, praising the acute observation, the loving treatment of every portion of the figures, and the completeness of the rendering down to the smallest details. 85 is perhaps a copy or replica.

Signed in full on the left at foot, and dated 1671; canvas, 30 inches by 25½ inches.

Not in the Braamcamp (1771) and Gildemeester (1800) sales as Sm. and the Rijksmuseum catalogue state.

Sales.—E. Hooft, widow of W. Valckenier, Amsterdam, August 31, 1796, No. 39 (4020 florins—according to Sm.).
J. A. Brentano, Amsterdam, May 13, 1822, No. 344 (829 florins—or 8290 florins, according to Sm.—De Vries).

In the Rijksmuseum, Amsterdam, 1908 catalogue, No. 2448; it was there in 1834 (Sm.).

80. **THE COUNTRY-HOUSE AMID TREES (or, The Sleeping Herdsman).** Sm. 138.—The country-house stands in the centre of the middle distance, half-hidden amid trees in the evening sunlight. A fence surrounds the estate and runs diagonally across the whole width of the picture from the left foreground to the right distance. On the left, farther back, is a clump of tall trees, partly in front and partly behind the paling, which fills almost the whole of the left half of the picture. On the right, nearer the front, is another clump of trees in shadow, cut off at the top and to the right by the frame. In front cattle graze in the open in front of the fence. In the centre distance, where the palings curve round, are two cows; a woman milks one of them. On the left of her a man with a pail comes from behind a tree. In the right foreground, in shadow, lies a cow; near her some goats graze. A herdsman lies asleep on the ground near them. In the left corner, close to the sunlit fence, two horses stand in a little pool. Near them is a cow; farther back are two sheep. "A beautiful example" (Sm.) [Possibly a pendant to 153 (Frankfort). Compare 103 and 117.]

Signed in full on the fence to the left at foot, and dated 1666; canvas on panel, 25 inches by 31 inches.

Exhibited from 1891 to 1897 at South Kensington Museum, London, No. 8.

In the collection of Philip Henry Hope, London, 1834 (Sm.).

In the collection of H. T. Hope, 1854 (Waagen, ii. 121).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 922 G; acquired in 1899.

81. **THE LITTLE FARM.**—Cattle, sheep, and goats graze on the banks of a stream in the centre foreground, watched by a herdsman who sits conversing with another man. A cow stands in the water, drinking, in the left foreground. To the left, beyond the stream, a woman on a mule and a shepherd drive a flock of sheep to pasture. In the middle distance is a farm. Cool daylight, with light clouds in the sky. In the style of the early works; perhaps the last dated picture of this group. A very fine example. [Cf. 333.]

Signed in full on the bank in the centre foreground, and dated 1663; canvas, 12½ inches by 14 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1891, No. 91.

In the collection of George Salting, London; bequeathed to the National Gallery in 1909.

In the National Gallery, London, 1911 catalogue, No. 2572.

82. **THE FARM; WITH CATTLE AND FIGURES.** Sm. 17.—On the left is a large house with a gable and a tiled roof, with a thatched wooden stable adjoining. On the roof in front is a dovecot. At the open door stands a man holding a flat basket. Near him a woman milks a cow. To right and left of the stable are trees. A herd of cows fills the foreground. To the right are three cows, two of which are lying

down. In the centre are a sheep and some hens. On the left a woman leads a cow into a pond; near it are two pigs. A meadow extends to the right of the house; beyond it is a village with a church. A fine afternoon. Well executed.

Signed in full, and dated 1658; canvas, 19 inches by 23 inches.

The same composition was engraved in the Choiseul Gallery, and was in the sale:—Duc de Choiseul, Paris, April 6, 1772 (2000 francs)—*see* Ch. Blanc (i. 196). But this, as engraved, shows the following differences. The clump of trees in the centre rises to the upper edge of the picture, and the tree-trunk is more thickly covered with ivy. In the centre foreground a sheep and a ram have been added. These differences leave the question open, as to whether the Choiseul picture is identical with this one, or with 88.

Sale.—The widow G. Vleck, Amsterdam, April 1, 1750 (370 florins).

In the collection of W. Lormier, The Hague, 1752 (Hoet, ii. 445); in his store-room catalogue of December 1754, No. 321.

Sales.—W. Lormier, The Hague, July 4, 1763 (Terw. 334), No. 310 (630 florins).
Prince de Conti, Paris, April 8, 1777 (2450 francs).

In the possession of the Paris dealer Le Brun.

In the collection of Welbore Ellis Agar, purchased as a whole by Lord Grosvenor in 1806.

In the collection of the Duke of Westminster, Grosvenor House, London, 1888 catalogue, No. 22; it was in the 1820 catalogue, No. 116 (Sm. valued it in 1834 at £420); mentioned by Waagen (ii. 168).

83. **Landscape with a Cottage.** Sm. 18.—At the side is a cottage within a fence. A shepherd sits on the grass tending his flock. A cow lies on the ground. In the centre is a horse.

Probably dated 1652 or 1653, according to the Braamcamp catalogue, which says that the artist painted it at the age of sixteen; canvas, 14 inches by 13 inches.

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 239 (210 florins, J. Yver).

84. **A Cottage with Cattle in a Landscape.**—In front is a horse, with a cow lying down. Beyond are sheep.

Canvas, 12 inches by 14½ inches.

Sale.—Caspar van Citters, Rotterdam, July 1, 1811, No. 5.

85. **A Barn with a Girl and Sheep in front.**—Outside a barn, a girl with a basket sits near some sheep. Hills in the distance. [Probably a copy or replica of 79 (Amsterdam).]

Panel, 12 inches by 15 inches.

Sales.—Amsterdam, May 24, 1815, No. 113 (12 florins 15, Koopman).
Amsterdam, July 31, 1820, No. 144.

86. **Goats, Sheep, and a Woman.**—A goat standing and another lying down in a landscape. Beyond, near a cottage, is a woman with sheep.

Canvas, 10 inches by 12 inches.

Sale.—Amsterdam, April 30, 1821, No. 151 (93 florins, Engelberts).

87. **Landscape with Goats and Sheep near a Cottage.**—In front is a he-goat. To the left a goat and some sheep rest in the shade of a cottage. A woman has begun to milk. In the distance is a pasture with cattle.

Panel, 10 inches by 12 inches.

Sale.—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 177.

88. **A Cottage with Cattle and Figures.**—A rich composition, somewhat dark in tone, agreeing entirely with 82, but with some added details. [Perhaps identical with the Choiseul picture mentioned under 82.]

In the collection of R. P. Nichols, London, 1857 (Waagen, Suppl. 240).

89. **Landscape with Cattle.**—At the foot of a cottage lies an ass. A cow, a tethered brown bull, a sheep with a kid, and hens looking for food. To the left a pasture with cattle. In front a peasant sits on the ground conversing with a milkmaid. Beyond the cottage thick bushes extend into the distance. High hills on the horizon.

Canvas, 16½ inches by 19 inches.

Sale.—A. Schuster and others, Cologne, November 14, 1892, No. 157.

90. **Landscape with a Cottage.**—A road crosses a plain and leads to a wood, near which is a cottage. At the roadside lies a man; another man sits, with several dogs. Farther away are other figures and animals.

Signed on the left at foot; panel, 11 inches by 15 inches.

Sales.—Ch. de Boissière, Paris, February 19, 1883.
E. Martinet, Paris, February 27, 1896, No. 41.

91. **Landscape with an Old House by a Little Stream.**—Horsemen, peasants, and other accessories.

Panel, 14½ inches by 19 inches.

Sale.—Amsterdam, April 16, 1901, No. 151.

92. **Landscape with a Cottage and Cattle.**—Near a cottage hidden amid trees is a small herd within a fence, watched by a dog. To the right is a girl with two lambs. The landscape extends on the left into the distance. Beyond is a village with a church tower.

Panel, 8½ inches by 13 inches.

Sale.—The brothers Bourgeois, Cologne, October 27, 1904, No. 93 (1050 mark, Thuar).

93. **Cattle at Pasture with a Milkmaid.** Sm. 122.—On the left is a cottage amid trees, with a horse in front. Nearer the foreground are pigs, hens, goats, a white cow lying down, and two young he-goats fighting. In the centre, behind a cow that is grazing, stands a dark cow; a woman milks her, while a man leans on her back. In the right foreground a cow and two sheep are lying down. In the distance is a church tower. "A feeble picture" (Sm.).

Signed in full in the right centre at foot, and dated 1662 (but 1659, according to the catalogue); canvas, 23½ inches by 28½ inches.

Engraved by H. F. von Laurin.

In the Dresden inventory of 1722, No. A 406.

In the Dresden Gallery, 1908 catalogue, No. 1655 (Sm. valued it in 1834 at £262 : 10s.).

94. **MILKING-TIME.**—In the left foreground of a meadow is an old pollard willow. Behind it is a rough fence or wind-screen, of three planks nailed on two uprights. In front is the corner of a pool. A sheep, with its head to the left, lies in front of the tree. Beside it, to the right, lies a yellowish cow with a white face, turned to the front. To the right of this, and a little way back, a reddish-brown cow stands in profile to the left, being milked by a woman who sits behind her to the right. The woman wears a black dress and a black hat, with a white kerchief and brown apron, and sits on a rough wooden chair. In the shadow behind the fence to the left lies another sheep. In the distance to left and right are cattle grazing. A grove of trees is in the left distance, and on the right horizon scattered poplars stand out against the sunset. Blue sky above. A fine picture. Apparently identical with 106, and a replica of 96. [Cf. 115.]

Signed in full on a plank, and dated 1670; panel, 5½ inches by 7½ inches.

Sale.—(Probably) Vivant Denon, Paris, 1826 (Claussin)—*see* Ch. Blanc, ii. 362.

In the collection of Earl de Grey; purchased from him in 1844 by M'Lellan.

In the collection of Archibald M'Lellan, Glasgow; mentioned by Waagen (iii. 286) in 1854; bought with the collection as a whole by the city in May 1856.

In the Glasgow Art Gallery, 1908 catalogue, No. 1034.

95. **THE FARM COTTAGE.** Sm. 90.—On the left is a farm-house with gable; a thatched wooden barn adjoins it on the right. A willow grows in front of the right corner of the barn, and behind it, in the centre of the middle distance, a tall dead tree overgrown with ivy stands out against the sky, with a bird's nest on the top of the left-hand branch. In the centre foreground, in front of the tree, a woman, with a white cap, kerchief and apron over a dark dress, sits, with her back to the spectator, milking a cow, whose head is turned to the front. She speaks to a man carrying a pail on his right arm, who stands to the left of her, facing the spectator. In the right foreground are four cows, in profile to the right; two are standing, and two, partly hidden by the others, are lying down. In the left foreground, on a raised grassy bank, are two pigs and two hens, with a cock to the right at the foot of the bank, and another hen near the willow. A rough wooden fence runs round the corner of the barn past the dead tree to some bushes in the middle distance. To the right of the cows is a view of far-stretching pastures with dunes on the horizon. A fine afternoon. Light clouds in a great expanse of sky. "Finished throughout with elaborate care, and a scrupulous attention to the details of nature" (Sm.).

Signed in full, and dated 1658; canvas, 20 inches by 24½ inches.

Sales.—J. C. Werther, Amsterdam, April 25, 1792, No. 162.
Clos, Paris, November 18, 1812 (4735 francs, Laneuville)—*see* Ch. Blanc (ii. 294); three figures are mentioned, and three cows on the right.
Duc d'Alberg, London, 1817 (£285).
La Fontaine, Paris, May 28, 1821 (9010 francs)—*see* Ch. Blanc (ii. 348); two cows lying down, and only one standing on the right are mentioned.
La Fontaine, London, 1822 (£378, bought in).
Varoc, London, 1822 (£378).

In the collection of Sir Robert Peel, Bart., London, 1834; bought as a whole in 1871 for the National Gallery.

In the National Gallery, London, 1906 catalogue, No. 867.

96. **A WOMAN MILKING A COW NEAR A WILLOW.** Sm. 61.—To the left of a pasture, near a fence, is a willow, in front of which lie a sheep and a yellow cow. On the right behind this cow stands a reddish-brown cow in profile to the left, being milked by a woman seated behind her. Another sheep lies behind the fence in shadow. A fine picture. Apparently 94 is a replica, and identical with 106. [Cf. 115.]

Signed in full on the fence, and dated; panel, 5½ inches by 6½ inches.

Engraved by I. Scott in the Stafford Gallery.

Sales.—Lollier, Paris, April 6, 1789 (2200 francs, with a picture of the same size by Wouwerman, 408).
Destouches, Paris, May 24, 1794 (1300 francs).
Countess of Holderness, London, 1802 (£89 : 5s.).

In the collection of the Marquess of Stafford, Bridgewater House, London.

In the collection of Lord Francis Egerton, 1834 (Sm., who valued it at £105).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1851 catalogue, No. 220.

97. **LANDSCAPE WITH CATTLE.** Sm. 14.—In the right foreground is a great tree, behind which stands a horse. In the shade of the tree lie a cow and three sheep. Two cows and an ox stand in full sunlight. In front a he-goat browses on nettles. Two sheep cross a stream. In the distance are two women, one of whom milks a cow. Several trees in the pasture. A fine evening. "A specimen of the most exquisite description" (Sm.). [Pendant to 185.]

Signed in full, and dated 1664; canvas, 26 inches by 31 inches.

Exhibited at the British Institution, London, 1826-27.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 234 (2400 florins, Gildemeester).
Jan Gildemeester, Amsterdam, June 11, 1800, No. 238 (4900 florins, Sterk).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 84; it was there in 1834 (Sm.).

98. **A WOMAN MILKING A GOAT OUTSIDE A THATCHED BARN.** Sm. 113.—On the right is a thatched barn with trees behind it. Outside the barn a woman stands nursing a child; a boy holding a round basket full of apples in his right hand holds up an

apple to her. She speaks to another woman, seen from the back, who kneels in the left foreground milking a goat. Between the women, but farther back, lies a cow. Another cow stands on the left in profile to the right, with a sheep, seen from the back, lying down in front of it. On the extreme left is a willow. On the left, past the barn, is a distant view. "A clear tasteful work of art" (Sm.).

Signed in full on the left at foot, and dated 1666; canvas, 13½ inches by 11½ inches.

Exhibited at the British Institution, London, 1826-27.

Sale.—Amsterdam, June 26, 1799, No. 6 (2900 florins, Yver).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 143; it was in the Royal collection, 1834 (Sm.).

99. **A HERDSMAN MILKING A BROWN COW.**—The cow stands in front of a thatched cottage. In the left foreground is a cock. The same motive is used in 33 (Kassel).

Signed in full; canvas on panel, 6½ inches by 9 inches.

In the Mannheim Gallery, 1900 catalogue, No. 197.

100. **MILKING-TIME.** Sm. 9.—On the left a woman milks a cow, which stands in profile to the left and turns its head to the front. On the right, farther back, is a shed; a boy opens the door and lets out some sheep, while others are already scattered about the meadow. In front of the shed is a tree; at the left corner of the shed is another tree, with a cow lying down, seen from the back. On the left is a tree, mostly cut off by the frame. In the distance is a wooded hill. On the left two tall and slender trees rise above the rest; on the right is a big round tower. [Pendant to 69.]

Signed; canvas, 12 inches by 15 inches.

A copy was in the sale:—Paul Giersberg of Wesel, Cologne, April 16, 1907, No. 82 (1000 mark, bought in).

In the collection of the Prince de Carignan.

Sales.—Comte de Selle, Paris, February 19, 1761 (2362 francs, with pendant)—*see* Ch. Blanc, i. 102.
Prince de Conti, Paris, April 8, 1777.
Chevalier de Verhuls, Brussels, August 16, 1779, No. 165 (900 florins, Fouquet).
Comte Leboeuf, Paris, April 8, 1783 (2602 francs).
Proley, Paris, 1787 (2600 francs).
Castelmore, Paris, December 20, 1791 (2400 francs).
Allen Gillmore, Paris, 1830.

In the collection of Comte Dehaux de Stresshuyse, Paris.

Sale.—Christophe van Loo of Ghent, Paris, May 25, 1881, No. 34 (1000 francs).

In the collection of Comte J. de Montebello, Paris.

Sale.—M. Rikoff, Paris, December 4, 1907, No. 24.

In the possession of the Paris dealer F. Kleinberger.

In the collection of A. de Ridder, Cronberg, near Frankfort-on-Main.

In the possession of the Paris dealer F. Kleinberger.

101. **LANDSCAPE WITH ANIMALS AND A MILK-**

MAID.—On a meadow in front are three cows, standing or lying down, with sheep and rams. A woman milks a cow. A herdsman lies asleep on the grass. To the right is a leafless tree covered with ivy. On the left are clumps of trees. A river flows across the whole width. Beyond are house-roofs. A fine cloudy sky. [Possibly identical with 104.]

Canvas, 13 inches by 17 inches.

In the collection of Douglas Grant.
In the possession of the Paris dealer C. Sedelmeyer.
In the collection of the late Adolphe Schloss, Paris.

102. **MILKING-TIME.**—Bushes in a pasture, with an Italian house in the centre distance. In the right foreground is a clump of two trees. In the centre a reddish-brown and white cow walks to the right through a pool, in full sunlight. A woman carrying a milk-pail follows her. In shadow to the right, behind the cow, lies another, of a reddish-brown colour. To the left are two sheep lying down, and a horse, in profile to the left, drinking. A view of rising ground. [Possibly identical with 103*f*; 112 is a replica with variations. Compare 114.]

Signed in full on the left at foot, and dated 1667; panel, 9½ inches by 11½ inches.

On the back is a cutting from a French sale-catalogue, in which the picture had a number ending with 1.

Sales.—Auguste Stevens, Paris, May 1, 1867.
Vicomte de Buisseret, Brussels, April 29, 1891, No. 119 (7100 francs, Colnaghi); said to be signed "A. V. V." on the tree to the right.

In the collection of P. A. B. Widener, Philadelphia, 1900 catalogue, No. 272.

103. **COWS AND SHEEP AT PASTURE.** Sm. 152.—A woman milks a cow in front. A herdsman lies asleep on the ground, with his dog beside him. A view over a meadow, bounded by a canal, beyond which are gardens and arbours. In front there are in all three cows, eight sheep, and a goat. A very fine work. In the style of the fine Berlin picture (80), but somewhat darker.

Canvas, 13½ inches by 18½ inches.

A copy of the left half is in the Vienna Hofmuseum, 1906 catalogue, No. 1330.

In the collection of Count Czernin von Chudenitz, Vienna, No. 184; it was there in 1834 (Sm., who valued it at £210).

103*a*. **A Girl milking a Cow.**

Sale.—Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 106), No. 34 (305 florins).

103*b*. **Landscape with Animals and a Milkmaid.**—Exceptionally fine.

Sale.—Amsterdam, May 25, 1712 (Hoet, i. 143), No. 1 (260 florins).

103*c*. **A Woman milking a Goat.**—With other animals and figures.

Sale.—Ant. Grill, Amsterdam, April 14, 1728 (Hoet, i. 327), No. 25 (145 florins).

103*d*. **The Milkmaid.**—On the right of a dune landscape a reddish cow stands near a tree. On a hill to the left a yellowish cow grazes near a brown-spotted cow, which a woman is milking. Near them are a sheep and a goat. In the distance are a village and trees.

Dated 1659; panel, 12 inches by 16 inches.

Sale.—(Supplementary) J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 137 (290 florins, Wubbels).

103*e*. **The Milkmaid.**—In front a woman milks a reddish cow. Near it are cows and sheep, standing up, lying down, or grazing. In the distance are hills covered with bushes.

Canvas, 15 inches by 8½ inches.

Sale.—P. Fouquet, Amsterdam, April 13, 1801, No. 76.

103*f*. **A Wooded Landscape with a Stream in front and a Milkmaid.** Sm. 87.—In front a woman prepares to milk a white and red cow. To the right lies another cow. On the left are a horse and two sheep. [Possibly identical with 102 or with 114.]

Panel, 8 inches by 9½ inches.

Sale.—De Séreville, Paris, January 21, 1812 (820 francs).

104. **A Milkmaid.** Sm. 67 and 94.—In the foreground of a hilly landscape a woman sits milking a cow. Two other cows and several sheep lie near, forming a fine group. In the middle distance a road lined with trees leads away between hills. [Possibly identical with 101.]

Canvas, 14 inches by 17 inches.

Sales.—Sir L. Dundas, Bart., London, 1794 (£65 : 2s.).
Taets van Amerongen, Amsterdam, July 3, 1805, No. 48 (750 florins, Cremer).
Thomas Theodor Cremer, Rotterdam, April 16, 1816, No. 118 (763 florins).

104*a*. **A Girl milking an Ewe.**—In the foreground of a wooded landscape a girl milks an ewe. Near her is a lamb.

Panel, 10 inches by 8½ inches.

Sale.—D. Versteegh, Amsterdam, November 3, 1823, No. 36 (31 florins, Hofmans).

105. **Landscape with Animals and Figures.** Sm. 44.—In the right foreground stands a horse drinking; in the water is a sheep. Behind the horse are an ox and a herdsman. Near them is a woman resting. Farther away is another herdsman with a cow lying down and a sheep. In the distance are hills. In the left middle distance are two cows in the water. In the centre a horse is grazing. In front of it a peasant and a woman sit against a bank. To the left are a waggon and a girl milking an ewe. Sm. mentions also deer and figures on a road through a wood.

Canvas, 28½ inches by 36 inches.

Sales.—Ant. Sijdervelt, Amsterdam, April 23, 1766 (Terw. 511), No. 10 (560 florins).
Du Bois, Paris, March 31, 1784 (2200 francs).
Paris, 1827 (5550 francs).

106. **A Milkmaid.** Sm. 146.—In a meadow an old willow grows on the left near a fence. In front lie a sheep and a yellow cow. Beyond a woman milks a red cow. Apparently a replica of 96, and identical with 94.

Signed, and dated 1670; panel, 5½ inches by 7 inches.

In the collection of Earl de Grey, 1834 (Sm.).

106*a*. **Landscape with a Peasant in Blue milking.**—With a herdsman.

Sale.—T. French, London, 1855 (£348 : 15s., Pearce).

107. **Landscape with a Milkmaid.**—In the middle distance are thick clumps of trees, above which rise the ruins of a tower, overgrown with bushes and creeping plants. In front, beside a placid stream, a woman kneels to milk a cow. Near her are other animals, among them a cow standing up, several sheep, and a red cow lying near a goat with some kids.

Canvas, 16 inches by 20 inches.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 129 (630 francs, Warneck).

108. **A Milkmaid.** Sm. 65, and Suppl. 27.—In a meadow near a farm, a girl, wearing a red bodice, a blue skirt, and a white apron, sits milking a tawny cow with a white face. A young herdsman lies behind her at the foot of a tree. Near him lies a goat. On the other side, two sheep and a lamb lie in a group. Farther away lies another cow. A fourth sheep is near a pollard willow. The sky is overcast with rain-clouds. An "admirable specimen" (Sm.). Similar to 113 (Sm.).

Signed, and dated 1669; canvas, 12½ inches by 16 inches.

Exhibited at Leeds, 1868, No. 664.
Sales.—Sir Simon Clarke, Bart., and George Hibbert, London, May 14, 1802 (£140).
Sir Simon Clarke, Bart., London, 1840 (£346 : 10s., Acraman).
In the collection of D. Acraman, Bristol, 1842 (Sm.).
In the collection of Henry Harvey, 1868.

109. **A Milkmaid outside a Cottage.** Sm. 92, and Suppl. 17.—In the left foreground lies a herdsman, playing with his dog. In the centre, a girl in a blue skirt milks a red cow, which stands in profile to the right. In the right foreground lie a cow and a sheep. Behind them is a stream, with a cottage amid trees on the farther bank. On the left a cottage stands behind a pollard willow, with sheep near it. "Exquisitely painted" (Sm.).

Signed, and dated 1670; panel, 9 inches by 11½ inches.

Engraved by Courtry.
Sale.—Hart Davis, London, 1814 (£65 : 2s.).
In the collection of Baron von Mecklenburg, Paris.

In the collection of Joseph Barchard, London.
In the collection of Sir Charles Bagot, 1834 (Sm., who valued it at £150).
Sales.—Sir Charles Bagot, London, 1836 (£112 : 7s.).
Baudin, Paris, 1843.
Frédéric Kalkbrenner, Paris, January 14, 1850.
E. Rhôné, Paris, May 6, 1861, No. 64.
Isaac Péreire, Paris, March 6, 1872, No. 171 (10,000 francs).

110. **A Pastoral Scene.** Sm. 80, and Suppl. 16.—A wooded landscape with a sloping meadow in front. In the centre lie two cows; one cow, of a reddish colour with a white face, has her head over the other's back. Beyond them is a grey horse. To the right is a dull red cow; near it a sheep rubs itself against a tree. On the left a woman milks a goat; another woman nurses a child, with a boy near her. Two kids are playing, and a sheep is lying near. The view on the left is closed by a thick grove of trees, but on the right is a vista of the distant landscape. A fine clear sky. "A jewel of the rarest quality" (Sm.). Closely related to 111.

Signed, and dated 1662—according to Waagen; panel, 13½ inches by 12½ inches.

Sales.—Countess of Holderness, London, March 6, 1802, No. 77 (£315, Ewer).
John Ewer, London, May 1832 (£451 : 10s., Norton).
Brook Greville, London, 1836 (£593 : 5s.)—it was in this collection in 1834 (Sm.).
In the collection of Charles Bredel, London, 1842 (Sm.).
Sale.—C. Bredel, London, 1875 (£4515, Rutter).

111. **Landscape with a Girl milking a Goat.**—On a grassy hill a girl sits milking a goat. Near her is a woman with a child in her arms and another child at her side. Two cows are lying down and one stands up, with several sheep. A fine grey horse stands in the centre. Fine sunlight on the foreground; the wooded distance is in shadow. Closely related to 110.

Canvas, 13 inches by 15 inches.

Sales.—W. Reyers, Amsterdam, September 21, 1814, No. 153 (800 florins, Engelberts).
E. M. Engelberts, Amsterdam, August 25, 1817, No. 99 (440 florins, Roos).
L. B. Coclers, Amsterdam, April 19, 1819, No. 94 (325 florins).
Fr. J. Mensart and others, Amsterdam, September 2, 1824, No. 170 292 florins, Gruyter).
W. Gruyter, Amsterdam, October 24, 1882, No. 117.

112. **Milking-Time.**—A peasant woman in a blue dress with yellow sleeves, carrying a pail, drives a reddish-brown cow with white spots towards the right. Another cow lies behind to the right in the shade of two trees standing on the extreme right. To the left sheep are lying down; beyond on the extreme left are a house and trees. Behind the woman are bushes. View of a flat landscape. Replica with variations of 102.

13 inches by 17 inches.

Sale.—E. Secrétan, London, July 13, 1889, No. 8.

113. **LANDSCAPE WITH CATTLE.** *See* Sm. 65.—Under a great oak on the right a woman sits milking a brown cow. Near her lies another cow. The woman converses laughingly with a herdsman who sits on the ground, leaning on a brass milk-pail. Near them is a dog. Farther away two cows are lying down and two sheep are grazing. Hilly background. Similar to 108 (Sm.). [Pendant to 257, which may be identical with 122.]

Canvas, 12½ inches by 16 inches.

Sales.—J. H. van Heemskerck, The Hague, March 29, 1770, No. 124 (225 florins, Deodati).
Jan van Dijk, Amsterdam, March 14, 1791, No. 53 (58 florins, Fouquet).
J. Gildemeester, Amsterdam, June 11, 1800, No. 241 (500 florins—or 425 florins, according to Sm.—Zuyderhoef).
Messchert van Vollenhoven, Amsterdam, March 29, 1892, No. 26 (700 florins, Lesser).

114. **A HILLY LANDSCAPE WITH A WOODED HEIGHT TO THE LEFT.**—In front of the height a woman milks a red spotted cow. Beyond is a brown cow, and to the left are two sheep and a goat. To the left is a cottage amid trees. In the middle distance are thick bushes and trees. Distant hills. [Possibly identical with 103*f*. Compare 102.]

Signed in full on the right; panel, 8 inches by 10½ inches.

Sales.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 128 (1500 florins, Foucart).
Foucart, Valenciennes, October 12, 1898, No. 120 (1600 francs).

115. **Milking-Time.**—Probably a replica of 96. [Cf. 94.]

Panel, 5 inches by 6½ inches.

In the collection of J. H. Anderdon, London, 1879.
Sale.—James Orrock, London, June 4, 1904, No. 301.

115*a*. **A Wooded Landscape with a Milkmaid.**—A cow and a sheep are near a cottage.

20½ inches by 26 inches.

Sale.—Corbett Winder and others, London, June 17, 1905, No. 132.

116. **A Cattle-Market.**

Canvas, 24½ inches by 29 inches.

Exhibited at Lemberg, 1909, No. 6.
In the collection of Prince George Czartoryski, Lemberg.

117. **A Cattle-Market.**—In a little grove are wooden enclosures, in which cattle stand or lie down, and are fed or sold. A road leads through the centre from left to right; on it a coach goes to the right. In the left foreground are a gentleman and two ladies, of whom a boy begs. A dog is jumping over the fence in the right foreground into the marshy pool

at the edge of the picture. Among the trees are other figures. The attribution, as the catalogue states, is doubtful. In any case the picture is important and recalls 80 (Berlin). It might be a good copy after Potter.

Canvas, 29 inches by 26½ inches.

In the Academy of Fine Arts, Vienna, 1900 catalogue, No. 874.

117*a*. **A Roman Market-Place with many Cattle and Figures.** 13½ inches by 16½ inches.

In the collection of Jacob Halfwassenaar, The Hague, 1752 (Hoet, iii. 466).

117*b*. **Landscape with a Cattle-Market.**

Sale.—Bertrand, Paris, November 13, 1855, No. 172.

118. **HAY-MAKING (or, The Harvest Field).** Sm. 54.—A waggon loaded with hay and drawn by two horses stands in the centre of a field. In front is a group of haymakers—four men and two women—who have just had a meal. One man lies on a heap of hay. An older man with pipe in mouth watches with amusement a lad, who in embracing a woman has upset a tub on which was a dish of ham. Four other labourers are at work in the distance. Warm evening light. The figures are good and rich in colour. The picture dates from the artist's ripest time, about 1665. Sm. says that "it is impossible to commend too highly this excellent production of art," and Waagen concurs.

Canvas, 12 inches by 14½ inches.

Exhibited at the British Institution, London, 1819.

Sales.—Marin, Paris, March 22, 1790 (6500 francs).
Robit, Paris, May 21, 1801 (9900 francs)—*see* Ch. Blanc, ii. 196.
Séreville, Paris, 1811 (10,001 francs).
Prince de Talleyrand, Paris, July 7, 1817 (sold privately).

In the collection of Alexander Baring, London, 1834 (Sm.).

In the collection of Lord Ashburton, The Grange, 1854 (Waagen, ii. 108); bought as a whole in 1907 by the London dealers Agnew and others.

119. **LANDSCAPE WITH AN ANGLER.** Sm. 29.—The angler, with bare feet, sits facing right at the foot of a tree in the centre. A cow standing behind him drinks at the stream which flows away to the distance. Behind the tree another cow in profile to the right is lowing. In front to the left, in full sunlight, are two sheep—one with its head resting on the other's back—and a lamb. In shadow to the left are other sheep, and a thatched hut amid trees. On the right, farther back, a goat stands near a willow. On the farther bank of the stream to the right are trees and cottages. Autumn tints. The cows are red or black.

Signed in full on the left at foot, and dated 1664; canvas on panel, 14 inches by 16½ inches.

Sales.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 208 (890 florins, Delfos).
Van Leyden, Paris, September 10, 1804 (4200 francs).

In the collection of the Marquis de Montault, Normandy; bought from it in Paris.

In the collection of J. Hage, Nivaa, 1908 catalogue, No. 65.

120. **LANDSCAPE AND ANIMALS.** Sm. 35.—On the left is a river. In the distance, beyond the stream, is a village with trees and cattle. In the water in front are two cows; behind the cow to the right, a third stands on the bank. Nearer the front are two sheep and a lamb on the bank. In front, to the right, lies a cow; behind it to the left is a goat. On a knoll in the right middle distance is a cottage near a willow, with horses, cows, and sheep. At the foot of the knoll sits an angler; a man lies at his side. Fine clouds in the spacious sky. The picture still reminds one strongly of the painter's early work. A "very beautiful production" (Sm.). [Compare 222.]

Signed in full in the right centre, and dated 1664; canvas, 20 inches by 28 inches.

Etched by Denon (Sm.); and engraved by Varin, as "Lever du Soleil" ("Sunrise") in the *Musée Français*.

Sale.—Jakob van Hoek, Amsterdam, April 12, 1719 (610 florins).

In the Lubbeling collection, Amsterdam—according to the Randon de Boisset sale-catalogue, but not mentioned by Hoet.

Sales.—Randon de Boisset, Paris, February 8, 1777, No. 136 (20,000 francs, Millon d'Aibly)—*see* Ch. Blanc, i. 359.

Comte de Vaudreuil, Paris, November 24, 1784, No. 65 (19,910 francs)—*see* Ch. Blanc, ii. 100.

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1903 catalogue, No. 2596 (valued by the experts in 1816 at 30,000 francs).

121. **Cattle at Pasture, with an Angler.** Sm. 127.—A broken and varied landscape, with an old oak in the centre foreground. Near the oak are a grey horse, three cows—two of which are lying down—and two sheep, which are also reposing. On the right a man, seated on the bank of a river, extends his hand towards his companion, who is in the water fishing. On the left a grey horse drinks at a pool; a cow stands near in the shade of a bank. A cool evening.

Signed, and dated 1663; canvas, 20½ inches by 28 inches.

In the Van Loon collection, Amsterdam, 1834 (Sm.); bought as a whole in 1878 by the Rothschilds.

Probably in the collection of the late Baron Alphonse de Rothschild, Paris.

121*a*. **Landscape with a River and Anglers.**—In front are two anglers. On the farther bank is a cottage, near which a woman spreads out linen.

Panel, 5½ inches by 11½ inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 115.

121*b*. **Landscape with Two Anglers.**—The anglers sit in front beside a still pool, on which are ducks. A traveller on foot; several cottages amid trees.

Canvas, 14½ inches by 16½ inches.

Sale.—Pieter Oets and others, Amsterdam, January 31, 1791, No. 4 (15 florins, Fouquet).

122. **A WOMAN SPINNING.** Sm. 150.—In the left centre of

the middle distance sits a woman in blue, holding a distaff; her head and shoulders are in full light, and she looks at her thread. Behind her a herdsman in reddish-brown lies on his face asleep. In the right foreground lie two red cows with white heads; the one in front is seen in full face, while the other is turned to the right. Near them to the right are a sheep and two lambs. Behind these a cow stands, with more sheep, near a fence which runs diagonally across the picture. In the left distance is an old and lofty wall with bushes, in which to the left is another wall, in shadow, with an open gateway, outside which stands a horse. On the right is a view of wooded hills, on one of which, in the distance, is a house. Vivid blue sky. Of the late period. "This exquisitely painted picture has become a little dark by time" (Sm.). [Possibly identical with 257, and, if so, pendant to 113.]

Signed in full on the wall to the left; canvas, 12½ inches by 16 inches.

In the Steengracht collection, The Hague; it was there in 1834 (Sm., who valued it at £136 : 10s.).

122*a*. **A Herdsman and a Woman with a Distaff.** *See* Sm. 7.—[Perhaps identical with 125 (Sm.). Pendant to 63.]

Panel, 12 inches by 14 inches.

Sales.—Julienne, Paris, March 30, 1767 (3000 francs, with pendant).
Blondel de Gagny, Paris, December 10, 1776 (4000 francs, with pendant).

123. **A Pasture with Cattle.** Sm. 143, and Suppl. 19.—In the left foreground a light brown cow grazes near a sheep. Behind the cow, near the centre, stands a dun ox, with a white sheep and a black ram. On the right, in front of an enclosure under the shade of tall trees, a woman in a blue skirt and a yellow jacket sits on the edge of a narrow sunk road holding a distaff. She leans forward to converse with a herdsman. In front lies a tree-trunk, with various plants. Cloudy sky with golden light. In the distance are dunes, cornfields, and trees. "An exquisitely painted picture" (Sm.).

Signed in full, and dated 1668; canvas, 12 inches by 16½ inches.

Sales.—W. A. Verbrugge, The Hague, September 27, 1831, No. 60 (1325 florins, Hagens).
Héris (Biré), Brussels, March 25, 1841, No. 43 (11,010 francs, bought in); *see* Ch. Blanc, ii. 445.

124. **Landscape with a Woman Spinning.**—Two red cows; six merino sheep. A woman has her feet in a stream. Another woman is spinning. A herdsman converses with them. An old man sits on a bank. Fine landscape, with cottages and hills in the distance.

Signed in full; canvas, 33½ inches by 27 inches.

Sale.—L. Casterman and others, Antwerp, July 19, 1858, No. 165.

124*a*. **Landscape with a Cow and a Sheep by a Stream.**—A spotted cow stands with a sheep by a stream. Farther away sits a woman spinning.

Signed; panel.

In the Baumgärtner collection, Leipzig, before 1864 (Parthey, i. 706).

125. **A HERDSMAN AND A WOMAN WITH A DISTAFF.** Sm. 7.—In the right foreground of a hilly and wooded landscape a red cow stands in a pool. At the edge of a pool a mouse-coloured cow drinks. On the left a woman in a blue skirt, holding a spindle and distaff, stands with her back to the spectator. She looks down at a man seated on a bank beside her, who gazes up at her. In the centre a calf and three sheep are lying. Beyond them a goat lies at the foot of two trees. [Pendant to 227; "these pictures are of the choicest quality, but rather too sombre" (Sm.). Perhaps identical with 122*a* (Sm.).]

Signed in full in the centre at foot, and dated 1667; canvas, 12½ inches by 15½ inches.

Sale.—Anthoni Bierens, Amsterdam, July 20, 1747 (Hoet, ii. 198), No. 8 or 9 (500 florins, with pendant).

In the collection of Jacob Bierens, Amsterdam, 1752 (Hoet, ii. 523).

In the collection of Madame de Haan-Bierens, Amsterdam, 1834 (Sm., who valued it at £315); the collection was sold under the name of her father D. Bierens, at Amsterdam, November 15, 1881, and this picture was No. 22.

In the collection of A. de Stuers, Paris; it was stolen, and has disappeared.

125*a*. **Landscape with Cattle and a Girl washing her Feet.**—The girl, wearing a blue skirt, is near a brown cow, which faces left. On the right are cows and sheep. The picture is in such a bad condition that no definite opinion can be formed about it. But it seems more likely to be the work of Dirck van Bergen, though Bredius holds that it is by A. van de Velde (*Oud Holland*, xxii. 1904, p. 97). [Compare 127 and 128, which are similar.]

In the collection of Coste Reboulh, who bequeathed it to the museum in 1888.

In the Carcassonne Museum, No. 32.

126. **LANDSCAPE WITH CATTLE.**—A dog drinks at a stream in front. On the bank near it a man appears to be washing his feet. He speaks to a girl in yellowish red, with a bundle under her arm, who stands to the left of him. Behind her is a red cow turned to the left. On the right lies a sheep with two lambs. On the left an ewe suckles a lamb. Near them another sheep lies at the foot of a tall tree. In the right distance are ruins in a landscape. Somewhat dark, but a good picture.

Signed in full on the tree, and dated 1671; canvas, 13 inches by 11 inches.

Two studies in red chalk, drawn in reverse, for the figure of the seated man are in the Foder collection, Amsterdam.

In the Steengracht collection, The Hague.

127. **IDYLLIC LANDSCAPE WITH COWS AND SHEEP RESTING.** Sm. 120.—A girl, seated on the bank of a stream, is washing her feet. She listens to the flute-playing of an

Arcadian herdsman who stands behind her, leaning against a monument. Two cows are in the water in front. To the left are three sheep and a lamb. "A fine example of the master's most finished style" (Sm.). [Compare 125*a*. Possibly identical with 131.]

Signed in full on the base of the urn, and dated 1669; canvas, 12 inches by 16 inches.

Engraved by Kobell.

Possibly in the collection of the Elector Palatine Johann Wilhelm, who died 1716, in Düsseldorf (*see* Van Gool, ii. 562).

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 489.

128. **Landscape with Cattle and a Woman washing her Feet.**—The woman is in blue and white. Near her are a brown cow and some sheep. In the style of Dirck van Bergen, but probably by A. van de Velde himself. [Compare 125*a*.]

In the Nîmes Museum, Gower collection, No. 187.

129. **HERDSMEN AND CATTLE AT A STREAM.**—A man sits with his legs crossed in the water washing his feet. Behind him are a cow and a goat. To the left are three sheep. A dark picture.

Panel, 12 inches by 15½ inches.

In the collection of Sir Frederick Cook, Bart., Richmond, No. 118.

130. **LANDSCAPE WITH CATTLE AND A HERDSMAN WASHING HIS FEET.**—A herd of cows, with sheep and goats, repose by a stream in front. On the bank to the left a withered tree stands beside a tree in full leaf. In the right centre sits the herdsman, bending forward and washing his feet; his left foot is in the stream. A lamb is drinking near him. The man and the cattle are reflected in the water. Beyond are wooded hills; to the right is a ruin with several embrasures.

Canvas, 16½ inches by 22½ inches.

A study in red chalk for the herdsman is in the collection of Victor de Stuers, The Hague.

Bought for Vienna from the Mannheim dealer Arteria in 1805.

In the Imperial Gallery, Vienna, 1906 catalogue, No. 1331.

131. **A Woman washing her Feet, and a Flute-Player.**—In front a red spotted cow and a dull yellow cow stand in a sunlit stream. To the left of them a woman sits washing her feet. Near her a man rests against a stone playing the flute. At his feet lie sheep; others are in the distance. A fine landscape. [Possibly identical with 127.]

Panel, 14 inches by 16 inches.

Sale.—Amsterdam, June 4, 1766.

132. **Landscape with a Woman washing her Feet.**—In the distance a landscape with cottages, in front of which cattle are standing or lying down. On the left is a stream; a herdsman is resting, and a woman washes her feet. Near them is a great tree, beside which stands a bay horse. [Compare 134.]

Canvas, 20 inches by 24 inches.

Sale.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 237 (1500 florins, A. van den Bogaerde).

132*a*. **A Boy washing his Feet.**—In the shade of a fine tree at the foot of lofty hills a boy washes his feet in a stream. Near him are two cows, two sheep, and a goat.

Canvas, 8 inches by 14 inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. C. 98.

133. **A Pastoral Scene.**—A fine wooded landscape with ruins in the distance. In front a woman stands conversing with a man who sits with his feet in a stream. Near them is a reddish-brown cow. Under a tree to the left are sheep and an ox.

Dated 1667; canvas, 13 inches by 11½ inches.

Sale.—A. Meynts, Amsterdam, July 15, 1823, No. 130 (670 florins, Van den Berg).

134. **Landscape with a Woman at a Stream.** Sm. 16.—In the right foreground is a large building like a convent. Many cattle and figures. A woman sits on the bank of a pool bathing her feet. A peasant sits a little beyond her, near two sheep. Behind the woman are two cows. In the distance are more cattle and a horse.

Dated 1662; canvas, 17 inches by 20 inches.

Sm. identifies this with 132, but the dimensions differ.

Sale.—Noel Desenfans, London, 1801.

In the possession of the London dealer Thomas Emmerson, 1834 (Sm.).

135. **Cattle with a Woman washing her Feet.**—A cow is near a great tree at the edge of a stream. Another cow stands in the water. Near them are two young women. One stands holding a lamb in her left arm. The other sits by a stream washing her feet. Hilly distance.

Canvas on panel, 15 inches by 12 inches.

Sale.—J. B. van Lancker, Antwerp, 1835, No. 115 (510 florins, Weber).

135*a*. **A Boy washing his Feet.** In a hilly landscape a herd boy sits beside an oak, washing his feet in a stream. Near him a reddish-brown spotted cow is reflected in the water. On the other side is a sheep. A dull spotted cow leans against the tree. Farther away are a he-goat and a sheep lying down.

Canvas, 14 inches by 19 inches.

Sale.—Amsterdam, October 18, 1849, No. 208.

136. **A Herdsman washing his Feet, and Cattle at Pasture.** Sm. 41, and Suppl. 29.—A stream flows along the front. A herdsman sits on a tree-trunk, washing his feet, in full sunlight. A sheep, also in sunlight, is grazing on the bank. Behind it stands a red cow, and another cow lies on the left. A black cow goes towards dark bushes in the middle distance. To the right, near an oak and a beech, are sheep, one of which is browsing. Behind them are thick bushes. To the left, on a green

hill, a mansion stands amid trees. Silvery grey and blue sky with clouds. "A delightful work" (Sm.).

Panel, 12 inches by 16½ inches.

Sale.—Jacques de Roore, The Hague, September 4, 1747 (240 florins).

In the collection of W. Lormier, The Hague, 1752 (Hoet, ii. 445); in his store-room catalogue of December 1754, No. 322.

Sales.—W. Lormier, The Hague, July 4, 1763 (Terw. 334), No. 311 (400 florins).

W. van Wouw, The Hague, May 29, 1764 (Terw. 357), No. 7 (420 florins).

Amsterdam, 1765 (655 florins).

Leboeuf, Paris, April 8, 1783 (1310 francs).

Godefroy, Paris, April 25, 1785 (1800 francs).

Jan van Dijk, Amsterdam, March 14, 1791, No. 52 (101 florins, Coclers).

Johan Caudri, Amsterdam, September 6, 1809, No. 74 (55 florins, Gruijter).

The widow of A. M. Hogguer, born Ebeling, Amsterdam, August 18, 1817, No. 86 (600 florins, Jollij).

De Burtin, Brussels, July 21, 1819, No. 183 (not put up for sale).

In the possession of the Edinburgh dealer Wright, 1834 (Sm., who says that it was priced at £367 : 10s.).

Sale.—De Burtin, Brussels, March 29, 1839, No. 33 (2395 francs, Van der Schrieck).

In the collection of D. van der Schrieck, Louvain, 1842 (Sm.).

Sale.—D. van der Schrieck, Brussels, April 8, 1861, No. 126 (5300 francs, Allard).

136*a*. **Cattle at the Watering-Place.**—In front a young woman washes her feet.

Canvas, 12½ inches by 15½ inches.

Sale.—Baron de S——, Paris, May 3, 1869, No. 73.

136*b*. **A Pastoral Scene.**—A herdsman washes his feet. A cow drinks. A white horse, a bull, and sheep. Of the late period. Delicately rendered, but somewhat decadent in colouring.

8 inches by 12½ inches.

Sale.—H. A. J. Munro, London, June 1, 1878, No. 136.

136*c*. **Cattle.**—In the foreground of a wide plain are two cows. A woman sits near them with her feet in a stream.

Panel, 14 inches by 16½ inches.

Sale.—Forst and others, Cologne, December 13, 1899, No. 148.

137. **Landscape with Cattle and a Woman washing her Feet.** Sm. Suppl. 2.—A hilly and wooded landscape on a cloudy evening. In the right middle distance is a wooded hill. In the centre foreground a woman in blue sits washing her feet in a stream flowing across the front. A cow on the right is drinking. To the left two cows are lying beside her, one seen in full face and the other seen from the back. Near them are three sheep, one of which is standing. Farther away are a kid and a dog.

Canvas, 12 inches by 15½ inches.

Exhibited at Manchester, 1857, No. 769.

Sales.—De Calvière of Avignon, Paris, May 5, 1779.
Dubois, Paris, December 7, 1840 (8010 francs).

In the collection of Joseph Sanders, Taplow House, Maidenhead, 1857 (Waagen, Suppl. 292).

Sales.—J. M. Oppenheim, London, 1864 (£451 : 10s., Webb).
Lady Page Turner and others, London, February 21, 1903, No. 29 (£367 : 10s., Agnew).

138. **RESTING.** Sm. 124.—On the left is a high dark cliff with trees. In front of it, half in shadow, is an antique monument, with the pedestal decorated in relief and a sort of capital. To the left, a herdsman with a stick leans against it. In front sits a woman with a child at her breast. On the left, beside the herdsman, is a mule. In the left foreground, in full sunlight, lie some sheep; two kids are playing. On the right, in sunlight, stands a grey horse, seen from the back; two cows are lying down, with several sheep. Beyond is rolling country with clumps of trees and an old wall in the distance. Ranges of hills on the horizon. Masses of light clouds in the sky. A very fine distance. A fine evening. "A production of the highest excellence" (Sm.).

Signed in full in the left centre, and dated 1664; canvas on panel, 16½ inches by 20 inches.

A copy in reverse was in the sale :—Freiherr von Münchhausen and others, Cologne, October 28, 1887, No. 150.

Exhibited in the Six Exhibition, 1900, No. 148.

Sales.—H. Verschuuring, The Hague, September 17, 1770, No. 183; in the collection in 1752 (Hoet, ii. 473).
J. Rendorp, Amsterdam, October 16, 1793, No. 59 (850 florins, Everwijn or W. Eberlein).

In the Van Winter collection, Amsterdam.

In the collection of Six van Hillegom, Amsterdam, 1834 (Sm.).

In the collection of J. Six, Amsterdam.

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 2444*a*; bought in 1907-8 by the Dutch Government from the Six collection (with thirty-eight other pictures for £62,500).

139. **FEMALE PEASANT WITH CATTLE.**—In the left middle distance a woman, in a blue skirt, red bodice, and white kerchief with her head bare, sits suckling her child. Behind and to the left of her is a stone fountain, at the foot of which, in shadow, lies a dog. To the right are two cows. The nearer one, of a warm reddish-brown colour with a white face, comes forward through a stream which flows across the front. Behind it is a greyish-brown cow in profile to the right. In the left foreground three sheep lie together on the farther bank of the stream. To right and left are tall and slender trees. In the centre is a view of hilly distance. Blue sky with a few light clouds in the centre. The figures and the cattle are in full sunlight. Good, but not specially important.

Signed in full, and dated 1669; canvas, 9½ inches by 8½ inches.

In the collection of Archibald M'Lellan, Glasgow; bought as a whole by the city in May 1856.

In the Glasgow Art Gallery, 1908 catalogue, No. 1035.

140. **CATTLE IN A WOOD.** Sm. 144.—In a woodland pasture a yellowish-brown cow lies in the right foreground near a big tree, the upper part of which is cut off by the frame. Behind the tree a grey horse, which is neighing, stands facing left. Near the group are two sheep and a ram. In the centre is a kid. Farther to the left are a cow grazing and three sheep. In the left middle distance, in shadow, a woman sits on a bank, nursing her child; beside her is a herdsman with a stick. Near them are a grey cow and two lambs. In the distance is a wood, with a vista of a plain in the centre. "A gem of the most precious quality" (Sm.).

Signed in full on the right at foot, and dated 1663; panel, 11½ inches by 14 inches.

Sale.—Floris Drabbe, Leyden, April 1, 1743 (Hoet, ii. 77), No. 19 (250 florins).

In the collection of William Lormier, The Hague, 1752 (Hoet, ii. 445); in his store-room catalogue of December 1754, No. 324.

Sales.—W. Lormier, The Hague, July 4, 1763 (Terw. 334), No. 313 (400 florins).

P. L. de Neufville, The Hague, July 19, 1765 (Terw. 476), No. 102 (655 florins).

In the collection of William V., Stadtholder (Terw. 716).

In the Louvre, Paris, 1795-1815.

In the Royal Gallery, The Hague, 1910 catalogue, No. 197; it was there in 1834 (Sm., who valued it at £367 : 10s.).

141. **A PASTORAL SCENE, WITH A WOMAN HUSHING HER CHILD.** Sm. 25, and Suppl. 22.—An Italian landscape. Trees fill the whole middle distance, except that in the right centre there is a vista of hills. In the centre, a herdsman lies on a sarcophagus adorned with reliefs. He converses with a woman seated on the ground to the left, nursing her child. Nearer the front are two cows, one lying down and the other standing, with sheep and goats. In the left foreground are a dog drinking at a stream and a frog. Finely rendered, attractive in colour, and excellently preserved.

Signed in full on the right, and dated 1667; canvas, 12½ inches by 16½ inches.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 161* (1002 francs)—said to be on panel.

M. Zachary, London, 1828 (£525, bought in).

George Morant, London, 1832 (£225).

In the collection of Henry Bevan, London, 1842 (Sm.).

Sale.—Sir Edward J. Dean Paul, London, June 27, 1896.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 48.

In the collection of Julius Otto Gottschald, Leipzig, 1901 catalogue, No. 39; bequeathed to the town in 1903.

In the Leipzig Town Museum.

142. **THE HERDSMAN'S FAMILY.** Sm. 141.—On the left a herdsman and his wife play with their child. Two cows, three sheep, and a goat. On a hill in the right distance are six sheep.

Signed in full on the right at foot, and dated 1668; canvas, 11½ inches by 16 inches.

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1903 catalogue, No. 2597; in 1816 it was valued by the experts (at 10,000 francs).

143. **Landscape with Cattle and a Woman nursing a Child.** Sm. 39.—A woman nursing a child sits to the left in front of a tall tree by a clear stream. To the left of her lie a sheep and a ram. In front, and to the left of the woman, sits a boy playing with a dog. Behind her a brown cow stands rubbing its white spotted head against the tree. In the right foreground a red cow stands in the water, with its head down. In the left distance is a hut with a man asleep. A view of hills. The whole scene is in sunlight and reflected in the clear water.

Signed, and dated 1662; canvas, 15½ inches by 18 inches.

A replica was in the sale:—E. M. Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 160 (218 florins, Nieuwenhuys).

Engraved by Weisbrod in the Poullain Gallery, No. 109.

Sales.—Servad, Amsterdam, June 25, 1778, No. 108 (1600 florins, Fouquet).
Poullain, Paris, March 15, 1780 (4510 francs, Houdry)—*see* Ch. Blanc, ii. 11.
Duc de Chabot, Paris, December 17, 1787 (2951 francs).
Goupy Dupré, Paris, 1811, No. 36 (3023 florins).
Sébastien Erard, Paris, April 23, 1832, No. 157 (8550 francs, bought in)—*see* Ch. Blanc, ii. 396.
Sébastien Erard, London, 1833 (£294).

In the collection of Henry Bevan, London, 1834 (Sm.).

Sales.—Sir Edward J. Dean Paul, London, June 27, 1896 (£798).
C. T. Yerkes, New York, April 5, 1910, No. 168—No. 101 of the *édition de luxe* of the catalogue.

In the possession of the Paris dealer F. Kleinberger.

144. **Landscape with a Shepherdess nursing her Child.** Sm. 63.—She sits on a bank. [Pendant to 174.]

Panel, 9 inches by 8 inches.

Sale.—Destouches, Paris, May 24, 1794 (601 francs, with pendant).

145. **A Shepherdess nursing her Child.**—On a terrace in shadow with a tent sits a woman nursing a child. Beside her is a herdsman with cattle. A white goat lying down is relieved against a reddish cow. Some sheep are browsing. A spacious sunlit landscape.

Panel, 11 inches by 8½ inches.

Sale.—Stevens, Antwerp, August 9, 1837, No. 150 (250 florins).

146. **Landscape with Cattle and a Woman hushing her Child.**—Cows and sheep at pasture on the edge of a wood. By a tall tree in the centre sits a woman nursing a child. Beside her a boy plays with

a dog. On the left lies the sleeping herdsman. Ranges of hills in the distance.

Canvas, 11½ inches by 13½ inches.

Sale.—J. C. Develey, Cologne, November 28, 1889, No. 90.

147. **LANDSCAPE WITH A SHEPHERDESS AND A BAGPIPER.** Sm. 12.—In the centre foreground lie two cows. One is red with a white head; the other rests its head on the back of the red cow. To the left lie a sheep and two lambs. Farther to the right stands a third cow, lowing; on the extreme left lies a goat. On a hill in the left middle distance stands a cottage amid trees, surrounded by a fence. A herdsman, seen from the back in a three-quarter view, sits on the fence; he has put down the mouthpiece of his bagpipes and looks round to the left where a woman sits in profile to the right at the foot of a tree. The same composition as 222 (Sm.). "Painted in the artist's most finished manner" (Sm.).

Signed in full in the centre at foot; canvas, 13½ inches by 16 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1876, No. 93.

Sale.—A. van Lennep, Amsterdam, July 24, 1792, No. 3 (500 florins, Fouquet).

In the possession of Thomas Emmerson, London, 1829, from whom Sm. bought it (for £315).

In the collection of Baron J. G. Verstolk van Soelen, The Hague, No. 46, in 1834 (Sm.); the collection was bought as a whole in 1846 by Thomas Baring, H. Mildmay, and Jones Loyd, afterwards Lord Overstone; this picture fell to Mildmay.

Sale.—H. B. Mildmay, London, June 24, 1893, No. 76.

147*a*. **The Piping Herdsman.**—On the bank of a pool in front stands a monument with an urn upon it. Two cows. A herdsman playing the flute, and a seated girl. Two sheep.

Panel, 8 inches by 10 inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. D. 77.

148. **The Piping Herdsman.** Sm. 43, and Suppl. 7.—A wooded landscape. In the centre is a fountain with a sculptured stone vase, at the foot of which sit a herdsman playing the flute and a woman leaning on his knee. A cow, a sheep, and two lambs browse near them. On a hill in the distance is a ruin.

Signed in full, and dated 1671; panel, 10 inches by 13 inches.

Sales.—Coenraad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 428), No. 95 (190 florins).
Paris, 1773 (1850 francs).
De Montribloud, Paris, February 9, 1784, No. 63 (2701 francs).
Claude Tolozan, Paris, February 23, 1801 (2005 francs).

In the collection of the Duchesse de Berry; offered for sale in London, 1834 (priced at £300 and not sold).

Sale.—Duchesse de Berry, Paris, April 4, 1837, No. 33 (4630 francs, De Magnancourt).

In the collection of F. Heusch, London, 1854 (Waagen, ii. 254).

149. **A Piping Herdsman with Cattle.**—A herdsman, leaning against a tree, plays the flute while watching two cows, one of whom lies down. Near them are two sheep and a goat.

Signed in the centre at foot; panel, 20 inches by 18 inches.

Sale.—M. Neven, Cologne, March 17, 1879, No. 222.

150. **A PIPING HERDSMAN WITH CATTLE.**—A hilly landscape with a stream. In the centre is a sheep. To the left is a red cow, on whose neck leans a piping herdsman. To the right is a man on a bay horse, with a riding-whip in his left hand; he points with his right hand to the distance.

Signed in full; 13 inches by 16½ inches.

In the collection of George Morant, Intwood Hall.

Sale.—London, May 27, 1897, No. 174 (£94 : 10s.).

151. **Landscape with a Herdsman driving an Ox and blowing a Horn.**—With three other peasants.

Signed, and dated 1655 (the date is improbable); 12½ inches by 17½ inches.

Sale.—Baron de Hirsch, London, February 6, 1897, No. 60.

152. **THE HUNT.** Sm. Suppl. 15.—From an open gate, leading to a country-house on the left, comes a huntsman with hounds. On the road are a bay horse and a grey horse with a red saddle, each held by a groom. On the ground to the right sits a boy dressed in red, with a bluish-grey jacket, who fastens a hound's collar. Another hound in the left foreground sniffs at a bone. In the centre, farther back, is a clump of trees; the green foliage has turned a vivid blue. "Exquisitely finished" (Sm.).

Signed in full to the left on the bridge near the fence, and dated 1669; canvas, 23½ inches by 29½ inches.

Bought from the dealer Nieuwenhuys in 1834 by Van der Hoop.

In the Van der Hoop collection, 1842 (Sm.); bequeathed to Amsterdam in 1854, and lent by the town in 1885 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1908 catalogue, No. 2447.

152*a*. **Starting for the Chase.**—In the centre is a grey horse. A lady rides a dun horse. To the right is a man with hounds. To the left is a horseman in red. A good picture, with very finely drawn figures. It is ascribed to Wouwerman, but might be by A. van de Velde. It reminds one also to some extent of Jan Blom and Berckheyde. Unfortunately it hangs too high to be properly examined.

16 inches by 18 inches.

In the Lorin Museum, Bourg, 1875 catalogue, No. 115.

153. **THE STAG-HUNT.** Sm. Suppl. 1.—In an oak-wood a marshy meadow forms a glade. On the left are a stag and a hind, who are being chased from right to left by a pack of hounds, with whom a huntsman carrying a hunting-spear tries to keep pace. On the right and in the distance the hunt come riding out of the dense wood; among them

is a lady on horseback. In front of the riders the hounds plunge through the bracken and the pools. Huntsmen follow on foot; one of them in the right foreground holds back a great hound by a leash. [Possibly a pendant to 80—according to Bode.]

Signed in full on the right at foot, and dated 1666; canvas, 26 inches by 32 inches.

Sales.—(Possibly) C. van Dijck, The Hague, May 10, 1713 (Hoet, i. 161), No. 20 (52 florins).
Th. van Pee, The Hague, May 23, 1747, No. 22 (93 florins).
Willem van Haansbergen, The Hague, June 19, 1755 (Terw. 129), No. 38—but No. 86 of the original catalogue—(29 florins 10—or 9 florins 10, according to the original catalogue—Wannaar).
J. J. de Bruyn, Amsterdam, September 12, 1798, No. 54 (800 florins, Spaan).

In the collection of Count Koucheleff-Besborodko, St. Petersburg, 1842 (Sm., who valued it at £168).

Sales.—Count Koucheleff-Besborodko, Paris, June 5, 1869, No. 36 (49,500 francs, Narischkine).
B. Narischkine, Paris, April 5, 1883, No. 37 (21,000 francs).

Acquired by the Frankfort Kunstverein in 1883 for the Institut.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 320 A.

154. **THE HAWKING-PARTY.** Sm. 59.—By a tree on the right a man on a bay horse, seen from the back, points to the right. On the left is a lady on a grey horse, in profile to the right. Behind her is a man on a prancing chestnut horse. In the centre, farther back, is a group of three horsemen and two men on foot, one carrying a hoop of hawks and the other accompanied by eight dogs. The whole party move towards the right over a sunlit meadow, with trees to the left and in the distance. A fine summer morning. "A beautiful work, of first-rate excellence" (Sm.).

Signed in full, and dated 1666; panel, 19½ inches by 18 inches.

Engraved by Barns (Sm.); etched by P. J. Arendzen.

Exhibited at the British Institution, London, 1827.

Sale.—Duc de Choiseul-Praslin, Paris, February 18, 1793 (7021 francs, Paillet)—*see* Ch. Blanc, ii. 163.
Helsleuter (Van Eyl-Sluyter ?), Paris, 1802 (6900 francs).
Lord Rendlesham, London, 1810 (£308 : 14s., Lord Yarmouth).

In the Royal collection, London, 1834 (Sm., who valued it at £420).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 59.

155. **A HUNTING-PARTY.** Sm. 27.—In the courtyard of a mansion is a hunting-party. The most prominent figure is that of a lady on a dark bay horse. She lashes with her whip a prancing grey horse, which is held by a groom, while the rider sits at the foot of a tree pulling up his boots. On the ground to the other side sits a huntsman holding two grey hounds in leash. Near him are two spaniels. Farther away is a lad holding a hawk on his wrist. Beyond these are two falconers with hawks and dogs. An old tree stands in the middle of the courtyard, at

the farther end of which two gentlemen with other persons are coming forward. In the background is the entrance to the house. Fine sunlight. [Pendant to 156.] Both, according to Sm., are "finished throughout in the most exquisite manner."

Signed in full, and dated 1663 (Sm.) or 1662; canvas, 20½ inches by 17 inches.

Sale.—Izaak Hoogenberg, Amsterdam, April 10, 1743 (Hoet, ii. 82), No. 22 (388 florins).

In the collection of W. Lormier, The Hague, 1752 (Hoet, ii. 445); in his store-room catalogue of December 1754, No. 325.

Sales.—W. Lormier, The Hague, July 4, 1763 (Terw. 334), No. 314 (825 florins).

Randon de Boisset, Paris, February 3, 1777, No. 140 (4800 francs).

Comte de Merle, Paris, March 1, 1784 (7500 francs, Aubert)—*see* Ch. Blanc, ii. 94.

In the collection of the Earl of Liverpool; taken by Sm. (at the price of £315) in part payment for a Ruisdael (945).

In the collection of Baron J. G. Verstolk van Soelen, The Hague, No. 62, 1834 (Sm.); sold as a whole in 1846 to Thomas Baring, H. Mildmay, and Jones Loyd (later Lord Overstone); this picture fell to Baring.

In the collection of Lord Northbrook, London, who sold it in 1881 to Baron A. de Rothschild.

In the collection of the late Baron Alphonse de Rothschild, Paris, No. 35.

156. **A HUNTING-PARTY.** Sm. 26, and Suppl. 21.—In a park a lady on a grey horse, and a gentleman seated at the foot of two trees, prepare for the chase. The lady has a plumed hat, and her horse faces the spectator. She looks at the gentleman, who is having his spurs fastened on by a kneeling groom. His prancing horse is held by a young negro behind the grey horse. On the other side a huntsman blows his horn; he holds a hound in leash, and other hounds surround him. Beyond him are three men, one of whom carries a hoop of hawks. At the end of the park is a mansion. [Pendant to 155.] Both, according to Sm., are "finished throughout in the most exquisite manner."

Dated 1663; canvas, 20 inches by 17½ inches.

Engraved by Le Bas as "La Chasse Royale" (Sm.).

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 106), No. 132 (250 or 266 florins).

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 445); in his store-room catalogue of December 1754, No. 326.

Sales.—W. Lormier, The Hague, July 4, 1763 (Terw. 334), No. 315 (595 florins).

Randon de Boisset, Paris, February 3, 1777, No. 139 (5000 francs).

Montaleau, Paris, 1802 (7300 francs—or 6600 francs, according to Sm.).

Helsleuter (Van Eyl Sluyter ?), Paris, 1802 (6900 francs).

Emler, Paris, October 30, 1809 (7360 francs)—*see* Ch. Blanc, ii. 258.

Comte de Perregaux, Paris, December 8, 1841 (26,850 francs, Mawson for Baron J. de Rothschild)—*see* Ch. Blanc, ii. 448.

In the collection of Baron Edmond de Rothschild, Paris.

157. **Starting for the Chase.**

Sale.—Pancras, Amsterdam, April 7, 1816 (Hoet, i. 187), No. 12 (190 florins).

157*a*. **Huntsmen going to the Chase.**—With many other figures in a landscape.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 578), (14 florins).

158. **Huntsmen.**—In the foreground of a wooded landscape. One carries a dead hare on his shoulders.

Canvas, 28 inches by 26 inches.

Sale.—Johan Verkolje, Amsterdam, October 24, 1763, No. 9 (290 florins, Bertels).

159. **Landscape with Cavaliers and Ladies on Horseback.**—Six figures. They ride to the chase. Huntsmen and dogs—small figures.

Panel, 15 inches by 18 inches.

In the collection of Hendrik Verschuuring, The Hague, 1752 (Hoet, ii. 473).
Sale.—Amsterdam, October 12, 1768 (Terw. 679), No. 29 (361 florins).

160. **Huntsmen in a Landscape.**—In the foreground of a dune landscape is a gentleman on a grey horse. Near him is a huntsman with two hounds. On a hill close by sit two peasants. To the right on sandy ground are a tree and a wooden fence. In the left middle distance, near a stream, is a peasant with cattle. Farther away are cottages and trees.

Canvas, 53 inches by 39 inches.

The description, but not the size, agrees with that of 162.
Sale.—Amsterdam, April 9, 1783, No. 61.

161. **Landscape with Huntsmen and a Shepherdess on Horseback.**—Hilly landscape with low bushes and tall trees. In front is a shepherdess on horseback. Beside her a herdsman drives a pack-ass, oxen, and sheep. In the middle distance is a horseman with huntsmen, who come forward out of the hilly country.

Canvas, 42½ inches by 35 inches.

Sale.—P. Yver and others, Amsterdam, March 31, 1788, No. 6 (81 florins, Winter).

161*a*. **The Hawking-Party.**

In the collection of the Duc de Quesnay.
Sales.—(Probably) A French nobleman, London, 1790 (£162 : 15s., Tassaert).
London, 1794 (£110, Captain Bailey).

162. **Huntsmen in a Dune Landscape.** Sm. 70.—On a sandhill at the side are two old trees, beside which two peasants are resting. Nearer the front a dog runs along with his nose to the ground. In the centre is a horseman, accompanied by a huntsman with a couple of hounds. At the side flows a stream, with trees along both banks. Under one of the trees lies a shepherd near his flock. On a sandhill in the distance are cottages and thatched huts.

Canvas, 30 inches by 47 inches.

The description, but not the size, agrees with that of 160.

Sale.—Jan Gildemeester, Amsterdam, June 11, 1800, No. 240 (650 florins, H. Croese).

163. **Huntsmen.**—On a hill to the right of a hilly landscape is a great tree within a fence; near it is a dog. Not far away are a horseman, followed by two dogs, and a huntsman on foot. On the left a stream lined with trees flows away; near it are a herdsman and his cattle. Here and there are peasants.

Canvas, 25 inches by 20 inches.

Sales.—H. Croese, Amsterdam, September 18, 1811, No. 94 (300 florins, Van der Voort).

Amsterdam, July 20, 1812, No. 65 (320 florins, Hulswit).

164. **A Hunting-Party.**—In a dune landscape a gentleman and a lady ride to the chase, attended by a huntsman carrying a dead hare. Farther back is a falconer with a hoop of hawks and various dogs. In the distance is Scheveningen, with many small figures.

Panel, 10 inches by 14 inches.

Sale.—F. Kamermans, Rotterdam, October 3, 1825, No. 27 (351 florins, Oosterwijk).

165. **A Mounted Sportsman and a Peasant.**—In the foreground of a hilly landscape, a sportsman on a bay horse, with a gun in his hand, speaks to a peasant standing beside a brown cow. A sheep standing up and several sheep lying down, near another cow.

Panel, 10 inches by 12 inches.

Sale.—(Van Roothaan) Amsterdam, March 29, 1826, No. 113 (605 florins, S. van den Berg).

166. **A Hilly Landscape with a Road and Sportsmen.** Sm. Suppl. 25.—A road leads away from the centre foreground and winds round a bank at the side. Here a gentleman on a grey horse and a sportsman on foot are going away; the sportsman points towards the distance. Three dogs follow them. Two peasants rest on a bank. Beyond them, across open ground, are cottages amid trees. On the right is a sandhill with a decayed fence. A cool evening.

Canvas, 18½ inches by 24½ inches.

In the Van der Hoop collection, Amsterdam, 1842 (Sm.); but not to be traced in the old catalogues of the collection, nor in the Rijksmuseum.

167. **A Pointer with a Hare.**—In the foreground of a wooded landscape is a brown spotted pointer, with a dead hare lying in front of it.

Canvas, 32 inches by 40 inches.

Sale.—M. van Noort, Leyden, April 29, 1845, No. 16 (143 florins, Van der Hulst).

168. **A Rocky Landscape with Sportsmen.**—A rather dark picture of unusual size; of the late period, but very attractive.

A very large picture.

In the collection of Chauncey Hare Townshend, London, 1857 (Waagen, Suppl. 180).

168*a*. **Returning from the Chase.**
Signed ; panel, 10 inches by 10 inches.

Exhibited at Brussels, 1882, No. 257.
Then in the De Paauw collection.

169. **The Hunting-Party.** Sm. 32.—A hunting-party is assembled on a paved terrace outside a mansion in a wooded park. On the left is a statue of Hercules on a stone pedestal. From the statue a lady and a gentleman walk towards a fine grey horse, with a blue velvet saddle, which is held by a page in scarlet. Farther back is a huntsman on a chestnut horse, blowing his horn. Beyond are several other huntsmen with a pack of hounds. Behind the lady and gentleman are the family coaches drawn by grey horses. In front two old pilgrims ask for alms. Fine clumps of trees. "The elegance of the figures, the beautiful symmetry of the horses, and the number and variety of the dogs render this a most interesting example of the master" (Sm.).

Signed in full, and dated 1662 ; canvas, 18½ inches by 24 inches.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 138 (5000 francs).
Duc de Chabot, Paris, December 17, 1787, (3981 francs).
Prince Galitzin, Paris, 1825 (16,001 francs).
Francillon, Paris, April 14, 1828 (10,000 francs).

In the collection of Baron J. G. Verstolk van Soelen, The Hague, No. 63, in 1830 (Sm.) ; sold as a whole in 1846 to Thomas Baring, H. Mildmay, and Jones Loyd (later Lord Overstone) ; this picture fell to Baring.

In the collection of Alexander Baring, London, 1854 (Waagen, ii. 186).

In the collection of Lord Northbrook, London, who sold it in 1885.

170. **Returning from the Chase (or, Summer).** Sm. 136.—On the right a road passes the foot of a sandy bank, on which are two trees. On the road is a sportsman, holding a gun and carrying a dead hare over his shoulder. Farther away, a man in red on a grey horse, seen from the back, converses with peasants at the roadside. At the foot of a bank stands an old woman who is begging from him. Behind her lie a boy and a girl. Hilly landscape in sunlight, with a castle in the distance. This and the pendant "Winter" (380) are, according to Sm., "delightful specimens of art."

Dated 1665 ; panel, 9½ inches by 7½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 70.

Sales.—Amsterdam, May 18, 1706 (Hoet, i. 95), No. 24 (52 florins, with pendant).
Isaak Walraven, Amsterdam, October 14, 1765 (Terw. 503), No. 10 (545 florins, with pendant).
J. J. de Bruyn, Amsterdam, September 12, 1798, No. 56 (730 florins, with pendant, Van der Werff).
A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 114 (820 florins, with pendant, De Greef, for Van der Werff).
Jurriaans, Amsterdam, August 28, 1817, No. 67 (1999 florins, with pendant, Cranenburg).

In the collection of Baron van Brienen van de Grootelindt, The Hague, 1834 (Sm.).

Sale.—Baron van Brienen van de Grootelindt, of The Hague, Paris, May 8, 1865, No. 44 (15,000 francs).

In the collection of Barclay Field, London, 1888.

171. **LANDSCAPE WITH A MOUNTED SPORTSMAN.**—The sportsman, in red, converses with a herdsman who leans on the back of a cow. On the left are four sheep and lambs. Farther away is a cow.

Signed in full, and dated 1670; 8½ inches by 10½ inches.

Sale.—A. Seymour, London, July 4, 1896, No. 70 (£107, M. Colnaghi).

171*a*. **A Dog chasing a Wild Duck.**

Canvas, 35 inches by 44 inches.

Sales.—P. J. de Marneffe, Brussels, May 24, 1830, No. 327.
E. J. Alcock and others, London, November 25, 1899, No. 28.

172. **A PARK WITH FIGURES AND RED DEER.**—Two persons walk away, conversing. A young man, also seen from the back, follows them towards the right. A good picture, in the style of similar work by J. van der Heyde.

Panel, 8½ inches by 11 inches.

Sale.—Mrs. John Ashley and others, London, May 31, 1907, No. 51 (£168, Sir Hugh Lane).

173. **A RIDING-SCHOOL IN THE OPEN AIR.** Sm. 42, and Suppl. 6.—On the left is a stable, with the door open. In front of it is a man on a grey horse. In front of him, to the left, a man seen from the back leans against a post. Behind him a gentleman faces the spectator; he has long curls and wears a white collar and a little Spanish cloak. Beside him are two boys. On the right a man stands behind a bay horse, adjusting the saddle. Beyond are two dogs. To the right is a view of a landscape, with a house amid trees on the extreme right. At the right-hand corner of the stable are a leafless tree, a willow, and another tree.

Signed in full, and dated 1658; panel, 14 inches by 14½ inches.

Sales.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 21), No. 127 (21 florins).
J. G. Cramer, Amsterdam, November 13, 1769, No. 94—said to be on canvas.
Comte de Merle, Paris, March 1, 1784 (1022 francs).

Between 1784 and 1834 it passed through dealers' hands, according to Sm. (at about £157 : 10s.).

In the collection of Lord Charles Townshend, 1834 (Sm.)—said to be on canvas.

Sales.—Lord Charles Townshend, London, 1835 (£78 : 15s., Scott).
Richard Sanderson, London, 1848 (£137 : 11s., Evans).
O. C. Scarisbrick, London, 1861 (£212, Pearce).

In the collection of Colonel Hankey, Beaulieu, Hastings.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 59.

In the collection of S. de Jonge, Paris.

173*a* and *b*. **Two Landscapes with Figures.**

Sale.—W. Six, Amsterdam, May 12, 1734, No. 159.

173*c*. **Landscape with Figures.**
7 inches by 5½ inches.

Sale.—Pieter Testas, Amsterdam, March 29, 1757 (Terw. 177), No. 20 (102 florins, with another picture by the master).

173*d*. **Landscape with Figures and Animals.**—Very well painted.

In the Honsholredijk inventory, 1764, No. 234 (1758, No. 239).

174. **Landscape with Figures.** Sm. 64.—A woman, and an old man lying asleep on the ground. [Pendant to 144.]
Panel, 9 inches by 8 inches.

Sale.—Destouches, Paris, March 21, 1794 (601 francs, with pendant).

174*a*. **Landscape with Figures.**

Sale.—London, 1810 (£126, Llewellyn).

175. **Landscape with Figures on a High Road.** Sm. 93.

Sale.—Duc d'Alberg, London, 1817 (£262 : 10s.).

175*a*. **An Artist among Ruins.**—Through an arcade is a view of a fine landscape traversed by a river. Nearer the front, in the centre, rises a gable held together by beams, which adjoins the left side of the arcade. Beyond it is a ruined wall. On the ground in front sits an artist. Behind him are two herdsmen, followed by dogs.
Panel, 20 inches by 16 inches.

Sale.—J. A. Snijers, Antwerp, April 27, 1818, No. 104.

175*b*. **Landscape with a Woman and a Youth conversing.**
Signed; canvas, 10 inches by 8½ inches.

Sale.—Amsterdam, December 9, 1862, No. 180.

175*c*. **Landscape with Figures.**
10½ inches by 8½ inches.

Sales.—Révil, 1852.
B. de S——, Paris, May 4, 1865, No. 200.

176. **A HILLY LANDSCAPE.**—In the foreground are cows and sheep, tended by a woman and a small boy. A light picture, with fresh green foliage; the brownish tones of the animals and the landscape are in harmony. Apparently the landscape is by Wijnants, and only the figures and animals by A. van de Velde. The author has not verified the signature, but it did not leave an unfavourable impression.
Signed in full in the centre at foot, and dated 1663; panel, 11 inches by 15½ inches.

Acquired from J. A. A. de Lelie, 1836.
In the collection of J. Rombouts, Dordrecht, 1850.
In the collection of L. Dupper, bequeathed to the Rijksmuseum in 1870.
In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 2444.

177. **A HILLY LANDSCAPE WITH CATTLE.** Sm. 19. —In the foreground are two cows. One, reddish brown and white in colour, is in profile to the right. The other, which is black, is seen much foreshortened with its haed to the front. Farther away are a flock of sheep and two shepherds. On the left is a hill with a fine clump of trees.

Signed in full on the right at foot; panel, 12 inches by 14½ inches.

Bought by A. van der Hoop, Amsterdam, from Jeronimo de Vries in 1833 (Sm., who valued it in 1834 at £126).

Bequeathed with the Van der Hoop collection to the town of Amsterdam, 1854, and lent to the Rijksmuseum since 1885.

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 2449.

178. **A COW DRINKING.** Sm. 123.—In the foreground, in front of a cliff, a reddish cow stands in profile to the left, drinking at a stream. To the right, behind her, lie two greyish-white cows. In the right foreground are a sheep and a ram. Beyond to the left stands another sheep. In the right middle distance sits the herdsman; he turns his face up to the left, watching two pilgrims praying outside a chapel on a hill. Behind the cliff a road leads diagonally across the picture; it is almost hidden by the cliff and by a tree which divides the upper half of the picture. The road leads across a bridge over a ravine to the left. On the bridge are a mule and sheep driven by a shepherd with a stick, followed by a dog. An excellent picture.

Signed in full, and dated 1669; canvas, 12 inches by 14 inches.

A copy—signed in full, and dated 1667; on panel, 13½ inches by 15½ inches—was in a sale at Munich, December 10, 1907, No. 25.

Exhibited in the Six Exhibition, Amsterdam, 1900, No. 150.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 337 (950 florins, De Neufville).

In the Van Winter collection, Amsterdam.

In the collection of Six van Hillegom, Amsterdam, 1834 (Sm., who valued it at £367 : 10s.).

In the collection of J. Six, Amsterdam.

179. **LANDSCAPE WITH A GIRL UNDER A TREE AND A SLEEPING HERDSMAN.**—On the left a girl sits in the shade of a tall tree. A herdsman lies asleep with his head on her lap. Near the tree lie a he-goat, a sheep, and two lambs in sunlight. In the centre a red spotted bull stands in sunlight, in profile to the right. Behind him stands a dark cow, in profile to the left. On the right, farther back, are a ram by a stream and a sheep browsing. To the right is a view of a hilly landscape. In the left middle distance are trees and bushes. [A replica of this is 318. *See* also 271*a*.]

Signed in full on the right at foot; canvas, 13 inches by 16½ inches.

In the collection of Van den Hecke-Baut de Rasmon, bequeathed to Antwerp in 1859.

In the Antwerp Museum, 1905 catalogue, No. 398.

180. **COWS AT PASTURE.**—In a meadow in front a brown cow grazes. Near it to the left lies a grey cow, seen from the back.

On the extreme left a girl carrying milk-pails comes along a road; a dog runs in front. On the right, farther back, is a cottage amid trees. [Compare 214, 332, and 333.]

Signed in full on the right at foot, and dated 1658; panel, 10½ inches by 8½ inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 247 (172 florins, Coclers).

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 903 A; purchased in Berlin, 1853.

181. **A Herdsman's Family.**—They sit in a ruin guarding their cattle. A little dog barks at a bull. The ascription may be correct, but the picture looks very much like a Dirck van Bergen. It is not well hung, and cannot be definitely judged.

Signed in full; 17½ inches by 21½ inches.

In the collection of Louis André Garnier, bequeathed to Besançon in 1855. In the Besançon Museum, 1886 catalogue, No. 481.

182. **CATTLE REPOSING.** Sm. 104.—On the left a woman sits on a bank near a cottage, and a herdsman stands beside her. In front of them are their cattle. In the right foreground a yellowish red and white spotted ox stands in sunlight, in profile to the right. Near it lie three dark cows. To the left are a goat and some sheep. In the distance are dunes. Evening. The landscape reminds one of Dirck van Bergen.

Signed in full, and dated 1668 (according to Sm. and Lafenestre) or 1665 (according to Bürger); canvas, 22½ inches by 28 inches.

Sales.—The widow of J. Ph. de Monté, Rotterdam, July 4, 1825 (7005 florins, Lamme)—an artificial price, according to Sm.

Nieuwenhuys, London, May 10, 1833 (£477 : 15s., Walmesley—bought in, according to Sm.).

In the collection of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 62.

183. **LANDSCAPE WITH A BLACK AND WHITE BULL.**—The bull stands in profile to the right in front of a fence. Landscape with trees at the back. Somewhat dark and very strong in tone, according to Bürger.

Signed in full on the left at foot; canvas, 9 inches by 14 inches.

In the collection of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 63.

184. **LANDSCAPE.**

Traces of a signature on the right at foot; a small picture.

In the Georges Rath Museum, Budapest, 1906 catalogue, No. 158.

185. **Cattle at Pasture near a Viaduct.** Sm. 126.—A road runs from the right foreground and passes under a viaduct in the distance. At the roadside a seated woman converses with a herdsman, seen from the back, who lays his right arm on the back of his grey horse, which is almost in the centre. To the right of the horse a yellowish red spotted cow, in profile to the left, is grazing. Close to the woman lies a red cow. Two

goats graze on a steep slope. In the centre foreground is a ram. In shadow to the right is a goat with two kids. In the centre another road branches off from the main road, and leads up to the right. "An exquisite production of art" (Sm.). [Pendant to 97.]

Signed in full, and dated 1664; canvas, 26 inches by 30½ inches.

In the Van Loon collection, Amsterdam, 1834 (Sm.).

Sale.—Prince Demidoff, San Donato, March 15, 1880, No. 1116.

In the collection of Sidney A. Kent, who gave it to Chicago in 1894.

In the Chicago Art Institute, 1908 catalogue, No. 2.

186. **OXEN AND SHEEP AT PASTURE WITH A HERDSMAN REPOSING.** Sm. Suppl. 12.—On the left is a large elm, at the foot of which are four sheep. Two are lying down, and a third rests its head against the tree. A dark ox stands near. The herdsman lies on the ground. Nearer the front a red ox is lying down; a third is grazing in the distance. On a hill to the left is a cottage. Evening. A good picture of this period.

Signed in full, and dated 1668; canvas, 13 inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 214.

Imported into England by Sm., and sold to W. Wells of Redleaf, before 1842.

In the collection of Lewis Fry, Clifton, Bristol, No. 39.

187. **LANDSCAPE WITH CATTLE IN FRONT OF A COTTAGE.**—A late and dark picture.

In the collection of the Duke of Buccleuch, Dalkeith Palace.

188. **CATTLE AND SHEEP AMID RUINS.**—On the right is a pool in great ruined vaults. To the left are three round arches, through which the cattle are driven in. In the right foreground sits an artist in a red coat, with his dog at his feet. In the water in front of him stands a woman with bare feet, holding up her blue dress with her right hand. Through the arches is a view of the distance.

Signed in full on the right at foot, and dated 1665; canvas, 31½ inches by 26½ inches.

Sale.—Sam. van Huls, The Hague, September 3, 1737 (Hoet, i. 482), No. 41 (315 florins).

First mentioned at Dresden in the 1817 catalogue.

In the Dresden Gallery, 1908 catalogue, No. 1657.

189. **CATTLE IN A GATEWAY.**—On the right are lofty old walls overgrown with creepers. From the gateway a woman on horseback and a herdsman on foot drive out a herd of cattle. To the left is a landscape. In front are a road and a pasture with sheep. In the extreme right foreground is a felled tree. The landscape, according to the Dresden catalogue, is strongly reminiscent of Wijnants.

Signed in full on the right at foot, and dated 1667; canvas, 30 inches by 44½ inches.

Sale.—(Probably) Amsterdam, August 9, 1739 (Hoet, i. 596), No. 5 (180 florins).

In Guarienti's Dresden inventory (before 1753), No. 1680.
In the Dresden Gallery, 1908 catalogue, No. 1658.

190. **CATTLE AT PASTURE NEAR A LEAFLESS TREE.**—On the left is an almost leafless tree, with leaves only on a few branches. Under the tree stand three cows; two of them rub their heads together. On the right are two sheep, one of them lying down. Farther back is the herdsman with more sheep. In the distance are greyish-blue hills.

Signed in full on the left at foot; panel, 13 inches by 15½ inches.

In Guarienti's Dresden inventory (before 1753), No. 1645.
In the Dresden Gallery, 1908 catalogue, No. 1660.

191. **HORSES AND CATTLE AT PASTURE.**—On the left, a little way back, stands a solitary tree, with the top broken away and only two branches in leaf. Under the tree lie a brown cow and two sheep; a black and grey spotted cow, seen from the back, stands near. Farther to the right lies a white cow. In front of it are two horses; one, seen in profile to the left, stands on the extreme right; the other, also in profile to the left, grazes near the tree. The animals stand out against the clear blue sky, in which, to the right, birds are flying. A delicate and beautiful picture of the master's youth.

Tall and narrow.

In the Von Liphart collection, Dresden—formerly at Ratshof, near Dorpat.

192. **COWS AND SHEEP IN A WOOD.**—In the foreground a reddish cow, turned to the left, drinks at a brook. Another cow stands behind. To the right are four sheep, three of which are lying down. Two figures sit on a path leading into the wood. Cloudy sky.

Panel, 7 inches by 9 inches.

Engraved by R. Cockburn.
In the Dulwich College Gallery, London, 1892 catalogue, No. 51 (old No. 72).

193. **Landscape with Cattle and Two Figures.**—The picture hangs too high to be properly examined, and is in a dirty condition, but it may be good.

Canvas, 17 inches by 15½ inches.

In the Uffizi Gallery, Florence, 1910 catalogue, No. 936.

194. **Landscape with Cattle and Two Shepherdesses.**—Cows, sheep, and other animals. Two shepherdesses on the right. Fine enough for A. van de Velde, but so dirty that nothing can be said as to the authorship, nor as to the signature.

Canvas, 9½ inches by 12 inches.

In the Uffizi Gallery, Florence, 1910 catalogue, No. 951.

195. **AT THE FOUNTAIN.** Sm. 129.—A peasant couple are seated at a fountain, the water from which runs down into a faun's mask carved in stone. The girl, in a blue dress with yellow sleeves, sits on the left, with her left arm resting on the edge of the fountain. Her face is

turned towards the shepherd, who sits to the right on the side of the trough, resting his arms on an overturned vase lying diagonally over the basin. Leafy trees surround the group, near which, in the foreground, rest some of the flock. To the left are a dog and a sheep; to the right are two sheep, two lambs, and a goat.

Signed in full on the outside of the basin, and dated 1668; panel, 8 inches by 10 inches.

In the collection of J. F. Städel (who died 1816), Frankfort-on-Main.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 319; it was there in 1834 (Sm., who valued it at £105).

196. **Landscape with Cattle and Sheep.**—Near a tree on a hill to the left is a group of cows and sheep. In the right distance, beyond a meadow, is a village. Blue sky with dark clouds.

Canvas, 22 inches by 20 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1884, No. 140.

In the collection of Earl Howe, Gopsall.

197. **A HIGH HILL WITH TWO COWS AND TWO SHEEP.**—One cow stands up and the other is lying down; the sheep are lying down also. On a hill near stands an old man. Blue sky with some clouds. [Pendant to 198.]

Panel, 9½ inches by 11 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1889, No. 67.

In the collection of the Earl of Wemyss, Gosford House.

198. **LANDSCAPE WITH COWS.**—Not so delicate in tone as the pendant, 197.

Panel, 9½ inches by 11 inches.

In the collection of the Earl of Wemyss, Gosford House.

199. **A HERDSMAN WITH TWO COWS IN A FLAT PASTURE.**—In the right foreground a reddish-brown cow is grazing, in profile to the right. The herdsman, wearing a hat, sits on the ground to the right of it. To the left of the cow, farther back, lies a greyish-brown cow, with a sheep in front of it.

Signed in full on the left at foot, and dated 1658—but 1650, according to the catalogue; panel, 5 inches by 7½ inches.

In the collection of J. Amsinck, Hamburg, bequeathed to the Kunsthalle in 1879.

In the Hamburg Kunsthalle, 1887 catalogue, No. 184.

200. **AN ITALIAN LANDSCAPE WITH A BROWN COW AND SHEEP.**—In the foreground of a pasture are a brown cow and several sheep. On the right a herdsman with a stick rests on a rock. At his feet is a girl in a red bodice, a white chemisette, and a blue skirt. To the left, in front of an old wall, are goats and sheep. Bushes; hills in the distance. Apparently retouched in the sky and on the girl's left foot.

Panel, 7½ inches by 10 inches.

In the collection of Nicolaus Hudtwalcker, Hamburg.

In the collection of Johann Wesselhoeft, Hamburg, bought for the Kunsthalle in 1889.

In the Hamburg Kunsthalle, 1889 catalogue, p. 27.

201. **PEASANTS WITH CATTLE AT PASTURE.**—A farm stands on the left in a flat pasture bordered by trees. On the right a young red bull stands in profile to the left, lowing. A peasant wearing a hat lays his left hand on the bull's back. In the centre a woman with a stick walks away behind rising ground; only half the figure is visible. She carries a child on her back and leads a boy by the hand. Blue sky, with clouds here and there.

Signed on the left upon a tree, and dated 1655; panel, 13 inches by 18 inches.

Exhibited at Düsseldorf, 1904, No. 396.

Acquired from the Paris dealer C. Sedelmeyer, 1897, by Consul Weber.

In the Weber collection, Hamburg, 1907 catalogue, No. 317.

202. **CATTLE IN A MEADOW.** Sm. 110.—In the centre stands a red cow in profile, between two cows lying down. Near them is a sheep. On a hill beyond a man lies asleep under a tent. A horse stands by an old tree. It "appears to be the joint production of A. van de Velde and his pupil Dirck van Bergen" (Sm.).

Canvas, 24 inches by 22 inches.

In the Royal collection, Hampton Court, 1898 catalogue, No. 647; it was there in 1834 (Sm.).

203. **A WOODED LANDSCAPE WITH CATTLE.**—In the foreground is a group of lambs, sheep, and cows. Beyond a shepherd with his girl rests on the grass.

Signed in full on the left; canvas, 12 inches by 14 inches.

In the collection of J. Tschager, Vienna, who bequeathed it to Innsbruck.

In the Ferdinandeum, Innsbruck, 1899 catalogue, No. 658.

204. **CATTLE AT PASTURE.**—Cattle and sheep grazing or resting in a flat pasture. Beyond are ranges of hills.

Signed in full, and dated 1662; panel, 8 inches by 10½ inches.

In the Karlsruhe Gallery, 1894 catalogue, No. 290.

205. **A PASTORAL SCENE.**—Cattle and sheep by a stream in a wood. In the centre foreground a red and white spotted ox stands in the water, in sunlight. Behind him to the left is a cow, turned towards the right distance. Beyond is the thickly wooded bank, with a great oak in front to the right on a sunlit patch, where a cow and two sheep are lying down. To the right and nearer the front a sheep approaches the water. Beside the oak sits a herdsman, apparently asleep, with his back to the spectator. In the extreme left foreground is a dog; farther back, two sheep browse. In the left distance is a range of hills.

Signed in full, and dated 1669; canvas, 12 inches by 16 inches.

A copy with slight variations was engraved by F. Dequevauviller in the Le Brun gallery as a Dirck van Bergen.

In the Karlsruhe Gallery, 1894 catalogue, No. 291.

206. **A PASTORAL SCENE.**—On the left is a shelter supported by a tree and a beam. In front of it lies a herdsman, holding a stick. To the left of him lie a goat and a dog. In the right foreground lie a cow, a sheep, and three lambs. In the centre, farther back, a horse stands in shadow by a stream on which is a sailing-boat. High up on the farther bank is an Italian house.

Signed in full, and dated 1671; canvas, 12 inches by 16 inches.

In the Karlsruhe Gallery, 1894 catalogue, No. 292.

207. **A FOREST SCENE.**—A clearing in a wood forms the foreground; the trees fill the whole middle distance, but the distance is dimly seen between the trees to left and right. Sheep graze in the right foreground, in sunlight. Others are in shadow beyond them and to the left of them. The shepherd with his dog lies asleep on a shady bank to the left. [Cf. 337 (Frankfort).]

Signed in full, and dated 1658; panel, 11 inches by 18 inches.

In the Wynn Ellis collection, bequeathed to the National Gallery in 1876.
In the National Gallery, London, No. 982.

208. **A BAY HORSE.**—A bay horse stands in the centre foreground, in profile to the right. To the left of it lies a white cow, facing the spectator, in full sunlight. Beside the cow, to the left, lies a sheep with its head turned away. In the right foreground stands a goat, in profile to the right. Behind the horse is another sheep. To the left are lofty farm buildings, in shadow; water flows from a conduit in the left foreground. In the distance are hills and trees. Light clouds in the sky.

Signed in full, and dated 1663; canvas, 12 inches by 14 inches.

In the Wynn Ellis collection, bequeathed to the National Gallery in 1876.
In the National Gallery, London, No. 983.

209. **LANDSCAPE WITH CATTLE.**—In the right foreground stands a young cow in profile to the right; another lies to the left, farther back, facing the spectator. To the left of it, in front, lies a sheep with its head to the left. In the centre of the middle distance, in shadow, stands a dun horse, seen from the back. To the left of it a woman stands at the door of a cottage. Behind the cottage tall trees extend to the centre distance. In the right distance is a view over woods of lofty hills.

Panel, 9 inches by 11½ inches.

In the Wynn Ellis collection, bequeathed to the National Gallery in 1876.
In the National Gallery, London, No. 984.

210. **A SHEPHERD WITH HIS LITTLE FLOCK.** Sm. 112.—The shepherd, with his dog, lies in the shade of trees. The flock rest under the trees. Two sheep browse near the shepherd. Two cows, one a light red and the other a dark red, lie facing each other at the foot of a tree. Near them lie two sheep and a lamb. An ox grazes on the other side, and an ass lies on the left. "An exquisite work of art" (Sm.).

Panel, 16½ inches by 17 inches.

Exhibited at the British Institution, London, 1826-27.

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 93; it was in the Royal collection, 1834 (Sm.).

211. **CATTLE IN A WOODED LANDSCAPE.** Sm. 5.—In front is a clear stream. A woman in blue stands leaning on a reddish-brown cow, and conversing with a seated herdsman. A red spotted cow and a dog are drinking. A cow and a calf are lying down. In the left foreground is a goat; another goat with kids is in the distance. "Of the most exquisite quality" (Sm.). [Presumably identical with 270*a*.]

Signed in full, and dated 1668; canvas, 25 inches by 30½ inches.

Exhibited at the British Institution, London, 1826-27.

Sales.—(Possibly) Jer. Tonneman, Amsterdam, October 21, 1754, No. 22 (1500 florins)—according to Sm. The size agrees. This picture was described as a view of the Koekamp at The Hague. But it was said to include horses, which are apparently not introduced in the Buckingham Palace picture.

Gerard Braamcamp, Amsterdam, July 31, 1771, No. 236 (1800 florins, H. de Winter).

N. Doekscheer, Amsterdam, September 9, 1789, No. 51 (3000 florins, P. van Amstel).

P. de Smeth van Alphen, Amsterdam, July 1, 1810, No. 105 (7650 florins, La Fontaine).

La Fontaine, London, 1811 (£1890)—a fictitious price, according to Sm., as the picture had been bought for the Royal collection.

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 117; it was in the Royal collection in 1834 (Sm.).

212. **LANDSCAPE WITH CATTLE.** Sm. 117. In front is a red cow, which looks at the spectator. Near it to the right a woman in blue sits on the ground conversing with an old herdsman seated behind her. To the right lies a calf. On the left, near trees growing beside a wall, are two goats and two sheep. On the left is an old bridge. An excellent work.

Signed in full; panel, 7 inches by 9 inches.

In the collection of the Marquess of Bute, Luton, 1834 (Sm.).

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 182.

213. **LANDSCAPE WITH FIGURES AND CATTLE.**—In the left foreground are great trees in shadow. A road winds away to the right. Hills and a valley in the distance. The cows and sheep and the two figures on the road are by A. van de Velde, but the landscape is probably by another (unknown) hand.

31 inches by 36 inches.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 183.

214. **VIEW OF A DUTCH PASTURE.**—Two cows and a goat are lying down. A third cow rubs against a tree. On the left is

another goat. Farther away are sheep and a shepherd. A fine landscape in the style of the early picture at Berlin (180). [Cf. also 332.]

Canvas, 13½ inches by 17 inches.

Exhibited at the Guildhall Art Gallery, London, 1903, No. 136.
In the Perkins collection.
In the collection of Mrs. Stephenson Clarke, London.

215. **LANDSCAPE WITH CATTLE AT PASTURE.**—Two figures. Blue sky with clouds.

Signed in full, and dated 1654; canvas, 10 inches by 8½ inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1894, No. 48.
In the collection of Lieutenant-Colonel G. L. Holford, London.

216. **HILLY LANDSCAPE WITH CATTLE.** Sm. 4.—A hilly and wooded landscape with a pasture in front. In the centre lie a cow and a sheep. Beyond them stand a red cow, which is lowing, and a white cow with her head on the red cow's back; a grey horse is drinking. In the left foreground is a goat with two kids. Behind these an old man converses with a girl; only half the man's figure is visible. In the middle distance is a waterfall amid hills. Near it is an uphill road, with tall trees. "This excellent picture has become a little too dark in tone; it is otherwise of excellent quality" (Sm.).

Signed in full on the right at foot, and dated 1663; canvas, 18½ inches by 24 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1887, No. 53.
Sales.—Ant. Sijdervelt, Amsterdam, April 23, 1766, No. 9 (1810 florins).
Madame M. Hoofman, Haarlem, June 2, 1846; it was in this collection in 1834 (Sm.).
In the collection of R. S. Holford, London, 1854 (Waagen, ii. 201).
In the collection of Lieutenant-Colonel G. L. Holford, London.

217. **LANDSCAPE WITH A HERDSMAN, A SHEPHERDESS, AND CATTLE.**—In front lies a red and white spotted ox; behind it stands another ox. On the left a goat is nibbling a large plant. The ground rises to the left, and on the top a herdsman converses with a shepherdess who leans on a basket. Behind them stands a cow, in strong relief against the sky, while a sheep is browsing. Storm-clouds in a clear sky.

Signed on the right, and dated 1668; panel, 19 inches by 16 inches.

On the back of the picture is a large seal with the arms of the Earl of Portarlington.

In the collection of G. H. Tite, London.

218. **NOONDAY REST.**—Under a sort of tent, formed of draperies hung from a tree, a shepherdess, two herdsmen, and a boy lie asleep. Beyond is a ploughed slope, with a man sowing. In front are a brown cow, three sheep, and two lambs. A chestnut horse stands in shadow near the tree in the centre. In the right middle distance is a wall, with a tall house; beyond is a fine view over pastures, with bluish hills on the horizon. Blue sky with bright clouds.

Signed "A. V. Velde f," and dated 1663; panel, 12 inches by 16 inches.

In the collection of Count Schönborn, Pommersfelden, 1845 or 1857 (Parthey, ii. 704)—No. 517 in the 1857 catalogue.

Sale.—Count Schönborn, Paris, May 17, 1867, No. 120 (40,000 francs).

In the Wallace Collection, London, 1910 catalogue, No. 199.

219. **LANDSCAPE WITH CATTLE.**—In the right foreground, in sunlight, a bull stands in a three-quarter view, facing towards the left distance. To the left of him lie a cow and a sheep. In front of a thatched barn in the left middle distance a cow is grazing; it faces to the right with its head turned away. Another cow lies facing the spectator. Behind the barn are tall trees, with low bushes to the right, over which is seen a range of hills in the distance.

A broad picture.

Exhibited at the Rembrandt Exhibition, Montreal, 1906, No. 34.

In the collection of Sir William C. Van Horne, Montreal.

220. **LANDSCAPE WITH ANIMALS.**—On the right stand two horses; another horse is lying down on the left. A cow lying down, a goat, and a sheep. Very dark.

Panel, a small picture.

From an old château in Normandy.

In the collection of Thomas J. Bryan, New York.

In the collection of the New York Historical Society, Bryan bequest, 1903 catalogue, No. 362.

221. **LANDSCAPE AND ANIMALS.** Sm. 21.—A herdsman and a woman drive cattle forward. The road forks in front, and is bounded to the left by a high wall. Farther away is an Italian inn, built on to an old aqueduct. Outside the inn peasants sit in an arbour. To the right, in front of it, stands a large tree. A waggon with two horses comes down a hill. Beyond is a hilly landscape. Very fine lighting, but somewhat brown in tone.

Signed in full on the wall to the left, and dated 1661; panel, 8 inches by 11 inches.

Engraved by Filhol and Landon, in the *Musée Français.*

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 241 (345 florins, P. Yver).

R. Ansell, London, 1772 (£30).

In the Louvre, Paris, 1903 catalogue, No. 2594; it was valued by the experts in 1816 (at £120).

222. **LANDSCAPE AND ANIMALS.** Sm. 11.—On the left is a cottage amid trees with a fence round it. At the door are two herdsmen. One of them, who sits on the fence, looks at a woman lying asleep at the foot of a tree. In front lie two cows. The nearer one is light red with a white face; the other, which is blackish-brown, has laid her head on the first cow's back. Near them lie a sheep and two lambs. Farther to the right is a third cow. A goat is near a tree-trunk on the left. The picture reminds one strongly of Dirck van Bergen. As com-

pared with 120 (Louvre), dated 1664, it would seem to be later, although the date upon it is genuine. The same composition as 147 (Sm.).

Signed in full, and dated 1661 ; panel, 15½ inches by 20 inches.

Engraved by Geissler in the *Musée Français*.

Sales.—La Live de Jully, Paris, 1769 (3100 francs).

P. Locquet, Amsterdam, September 22, 1783, No. 374 (2610 florins, Yver).

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1903 catalogue, No. 2595 ; it was valued by the experts in 1816 (at 16,000 francs).

223. **Landscape with Animals.**—Four sheep and a goat. To the left are a gallows and a fence. In the distance are bluish hills. Not of special importance. The picture reminds one very strongly of Du Jardin, as confirmed by repeated visits. The signature, however, needs investigation.

Signed in full on the left, and dated 1659 ; panel, 7½ inches by 8 inches.

In the La Caze collection, Paris ; bequeathed to the Louvre.

In the Louvre, Paris, 1903 catalogue, No. 2599.

224. **THE WATERING-PLACE.** Sm. 77.—In the left foreground is a stream. A cow stands in the water on the extreme left ; another cow, in profile to the left, is drinking. To the right, behind her, stands a third cow, seen from the back, beside which to the right lie a fourth cow and two lambs. In the right foreground, in shadow, rest a fifth cow and a goat. In the right middle distance a herdsman tries to kiss a shepherdess. Beyond them are a fountain and an archway leading to a ruin. In the left middle distance are banks covered with bushes, in which two men stand listening to the couple. [Compare 243, 266*b*, and 289.]

Signed in full on the fountain, and dated 1669—or 1659, according to the catalogue ; canvas, 12 inches by 16 inches.

A copy, catalogued as by Dirck van Bergen—signed in full, and dated 1659 ; panel, 12 inches by 16½ inches—is in the collection of Freiherr Speck von Sternburg, Lützschena, 1889 catalogue, No. 192 ; it came from the collection of Prince von Kaunitz, Vienna.

Sales.—A. van Lennep, Amsterdam, July 24, 1792, No. 2 (2205 florins, Fouquet).

Helsleuter (Van Eyl-Sluyter ?), Paris, 1802 (7820 francs).

Duval of Geneva, London, May 12, 1846.

Comte de Morny, Paris, May 24, 1852, No. 28 (22,500 francs)—*see* Ch. Blanc, ii. 495.

Th. Patureau, Paris, April 20, 1857, No. 43.

Duc de Morny, Paris, May 31, 1865, No. 84 (10,000 francs).

Prince Demidoff, San Donato, March 15, 1880, No. 1062.

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux-Arts, Paris, Dutuit bequest, 1907 catalogue, No. 933.

225. **CATTLE AND SHEEP WITH A HERDSMAN.**—

At the foot of a tree, in the right centre, lies a cow in profile to the right with her head turned to the front. Near her lie two sheep. Behind the cow stands an ox, also in profile to the right, who is eating the leaves of the tree. In the extreme left foreground lies a sheep; farther away are another sheep and a lamb. The herdsman lies on the ground to the left. Beyond are trees. On the right is a view of hilly country.

Signed in full, and dated 1662; panel, 12 inches by 14 inches.

Sale.—Madame E. Warneck, Paris, May 10, 1905, No. 64 (3100 francs).

In the possession of the Paris dealer J. Depret.

226. **VIEW OF PASTURES.**—A very fine early work.

In the collection of Jules Porgès, Paris.

226*a*. **A HERDSMAN WITH CATTLE.**—A herdsman with cattle is in the foreground of a landscape with hills in the left distance and trees on the right; the highest trees are nearest the centre. There are two brown cows and a white cow, with sheep and goats. The herdsman stands on the left, facing the spectator. The cows stand in shallow water.

Canvas, 22 inches by 27½ inches.

In the collection of Jules Porgès, Paris.

227. **THE SLEEPING SHEPHERDESS.** Sm. 6.—A wooded landscape with a broken foreground. In the centre a red spotted cow, seen in profile, is grazing. On the right lies a reddish-brown calf; behind it lies a sheep at the foot of a tree, against which a dark brown cow rubs her neck. Near these, at the side, is a sleeping shepherdess. In the left foreground are two sheep and a cow. Among the trees in the distance is a cottage. "These pictures are of the choicest quality, but rather too sombre." [Pendant to 125. Possibly identical with 63.]

Signed in full on the left at foot, and dated 1669; canvas, 12½ inches by 15½ inches.

Exhibited at Brussels, 1882, No. 256.

Sale.—A. Bierens, Amsterdam, July 20, 1747 (Hoet, ii. 199), No. 8 or 9 (500 florins, with pendant).

In the collection of J. Bierens, Amsterdam, 1752 (Hoet, ii. 523).

In the collection of Madame de Haan-Bierens, Amsterdam, 1834 (Sm.); sold under the name of her father D. Bierens, Amsterdam, November 15, 1881; this was No. 21.

In the collection of E. de Stuers, Maastricht.

In the collection of A. de Stuers, Paris.

228. **LANDSCAPE WITH A HERDSMAN AND SEVEN COWS.** Sm. Suppl. 24.—The herdsman carries a long stick; his dog follows him. To the left are two almost leafless willows. In the distance is a wooded plain. On a road is a waggon with four horses, accompanied by two horsemen. The sun shines from behind a great rain-cloud on the cows in the centre. This is a picture of animals; the figures are unimportant. It is well drawn, but not so well as one would wish a picture by A. van de Velde to be. The cloud-forms are especially large in treatment. There is a similar picture of the same size at Munich (54).

Signed in full on the left at foot, and dated 1671; canvas, 40½ inches by 51½ inches.

Sales.—Hendrik Verschuuring, The Hague, September 17, 1770 (Hoet, ii. 473), No. 182 (1400 florins).
Godefroi, Paris, 1757 (500 francs).

Acquired by the Empress Catherine II. of Russia.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1262; it was there in 1842 (Sm.).

229. **CATTLE AT PASTURE.**—In the centre of a hilly landscape two cows and some sheep are grazing. Beyond to the right sits a herdsman, leaning his arm on a rock. In the centre lies a brown cow. In the left distance is a shepherd with sheep grazing. A fine picture in the style which Dirck van Bergen liked to imitate.

Signed in full on the right at foot; canvas, 14 inches by 16 inches.

In the Koucheleff-Besborodko collection, St. Petersburg, 1886 catalogue, No. 12.

230. **Landscape with Cattle.**—It hangs too high to be properly judged.

In the Stroganoff collection, St. Petersburg.

231. **CATTLE AT PASTURE.**—In the foreground of a flat landscape a dull brown ox stands in profile to the left. Behind it to the right lie a cow and a sheep. In the left distance is a farm amid trees. To the right is a spacious pasture with cattle. Of very good quality. [Pendant to 25.]

Signed in full on the left at foot, and dated 1658; panel, 10 inches by 12 inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. D. 76.

In the Boymans Museum, Rotterdam, 1905 catalogue, No. 296.

232. **CATTLE RESTING BY A STREAM.**—A red spotted and a grey cow, two sheep and two lambs, and a goat are resting behind a woman. Near her is also a dark cow. The woman sits on the ground, conversing with a man who stands by an oak.

Signed in full below the red cow, and dated 1670; canvas, 27½ inches by 21½ inches.

In the Schwerin Museum, 1882 catalogue, No. 1053.

233. **LANDSCAPE WITH CATTLE.**—In the foreground are cows, goats, and sheep. In the left distance persons sit near a shelter under a tree. In the right distance a man is ploughing. Hilly background. [Pendant to 38.]

Signed in full, and dated 1660; panel, 11 inches by 9 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1877, No. 211.

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

234. **TWO COWS.**—In the right foreground of a pasture a white

and brown spotted cow lies facing right. Behind her, in sunlight, stands a brown cow with a white head facing left. Farther to the left is a third cow. A foal is being suckled by a mare. Farther away are sheep. In the distance is a church amid trees. At the first glance the picture suggests the work of a follower of Potter's, like Klomp. But a closer inspection reveals the delicacy of A. van de Velde's handling. The picture is, however, somewhat too large for his youthful powers; attention may be directed, for example, to the treatment of the grass, to the heavy brown of the cow at the back, and to its inaccurate proportions relatively to the cow in front.

Signed in full on the right, and dated 1656; canvas, 26 inches by 23 inches.

In the Wachtmeister collection, Wanas, 1895 catalogue, No. 79.

235. **COWS AND SHEEP AT PASTURE.**—With a view of a canal and a farm. A very fine work.

Signed in full on the right at foot, and dated 166–.

In the collection of Count Czernin von Chudenitz, Vienna, No. 184.

236. **COWS AND SHEEP NEAR TREES.**—Of the late period.

In the Engelberts collection, Landshut (Switzerland), about the year 1893.

In the Zurich Gallery; apparently the property of the Gottfried Keller Foundation.

237. **Oxen, Sheep, and other Animals.**

Sale.—Jan Agges, Amsterdam, August 16, 1702 (Hoet, i. 66), No. 35 (205 florins).

237*a*. **A Cow drinking, with other Animals and Figures.**—Exceptionally fine.

Sale.—Pieter van der Lip, Amsterdam, June 14, 1712 (Hoet, i. 146), No. 3 (300 florins).

237*b*. **Cows, Horses, Sheep, and Figures.**—Especially fine.

Sale.—Cornelis van Dijck, The Hague, May 10, 1713 (Hoet, i. 160), No. 17 (300 florins).

237*c*. **Cows, Horses, Sheep, and Figures.**—Somewhat larger than 237*b*.

Sale.—Cornelis van Dijck, The Hague, May 10, 1713 (Hoet, i. 160), No. 18 (115 florins).

237*d*. **A Cow drinking, and other Animals.**

Sale.—Quiryn van Biesum, Amsterdam, October 18, 1719 (Hoet, i. 233), No. 133 (270 florins).

237*e*. **Horses, Cows, Sheep, and other Animals.**

Sale.—Quiryn van Biesum, Amsterdam, October 18, 1719 (Hoet, i. 233), No. 134 (75 florins).

237*f*. **Horses and Cows.**

Sale.—Pieter Pellicorne, Amsterdam, April 4, 1724 (Hoet, i. 305), No. 5 (130 florins).

237*g*. **Landscape with Cows, Sheep, Kids, and Figures.**

Sale.—The Hague, February 25, 1727 (Hoet, ii. 380), No. 1 (155 florins).

237*h*. **A Cow drinking, and other Animals.**

Sale.—Richard Pickfatt, Rotterdam, April 12, 1736 (Hoet, i. 468), No. 40 (252 florins).

237*i* and *j*. **Two Landscapes with Cows and Figures.**

Sale.—(Supplementary) Comtesse de Verrue, Paris, April 9, 1737, No. 42 (284 francs)—*see* Ch. Blanc, i. 14.

238. **A Pasture with Cows and Sheep.**—Of the best period.
26 inches by 33 inches.

Sale.—Sam. van Huls, The Hague, September 3, 1737 (Hoet, i. 482), No. 42 (270 florins).

238*a*. **Figures and Cattle in a Landscape.**—Of the best period.
20 inches by 25 inches.

Sale.—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 510), No. 57 (360 florins).

238*b*. **A Pasture with Cows, Sheep, and Figures.**

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 578), No. 57 (100 florins).

238*c*. **Landscape with Ruins and many Cattle.**—A very fine work.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 600), No. 25 (178 florins).

238*d*. **Landscape with Cows and Sheep.**
13 inches by 15 inches.

Sale.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 136), No. 93 (27 florins).

238*e*. **Landscape with Cows and Sheep.**—A good picture, in the style of Karel Du Jardin.
12 inches by 14 inches.

Sale.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 136), No. 94 (24 florins 10).

238*f*. **Landscape with Horses, Cows, and Sheep.**
12 inches by 15 inches.

Sale.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 137), No. 95 (21 florins).

238*g*. **Landscape with Cows, Sheep, and other Accessories.**
25 inches by 32 inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 160), No. 50 (70 florins).

238*h*. **A Cow.**

Sale.—Adriaen Swalmius, Rotterdam, May 15, 1747 (Hoet, ii. 198), No. 39 (20 florins 15).

238*i*. **Landscape with a Herd of Cows and Sheep.**—A fine picture; a rich composition.

Sale.—Pook and Theodorus van Pee, The Hague, May 23, 1747 (Terw. 48), No. 21 (40 florins).

238*j*. **Landscape with Cows, Sheep, and Kids.**
10 inches by 12 inches.

Sale.—P. van Buytene, Delft, October 29, 1748 (Hoet, ii. 230), No. 70 (14 florins 10).

238*k*. **Landscape with Cattle.**—A fine picture.
13 inches by 12 inches.

Sale.—The Hague, July 15, 1749 (Terw. 53), No. 10 (150 florins).

238*l*. **Oxen and Sheep.**
13½ inches by 15 inches.

Sale.—W. Fabricius, Haarlem, August 19, 1749 (Hoet, ii. 266), No. 35 (60 florins).

238*m*. **Oxen and Sheep.**
14½ inches by 16 inches.

Sale.—W. Fabricius, Haarlem, August 19, 1749 (Hoet, ii. 266), No. 36 (30 florins 10).

238*n*. **Landscape with Horses, Cows, and Sheep.**
13½ inches by 12 inches.

Sale.—J. D. Pompe van Meerdervoort and J. van Huysum, Amsterdam, October 14, 1749 (Hoet, ii. 268), No. 7 (150 florins).

238*o*. **Landscape with Cows and Sheep.**
8 inches by 10½ inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 293), No. 49 (145 florins).

238*p*. **Landscape with Cows and Sheep.**
14½ inches by 16½ inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 293), No. 50 (360 florins, Sernicati).

238*q*. **Cows and Sheep.**
45 inches by 14½ inches (which must be wrong).

In the collection of Johannes Lubbeling, Amsterdam, 1752 (Hoet, ii. 519).

238*r*. **A Cow Grazing.**
3 inches by 4½ inches.

Sale.—The Hague, December 11, 1753, No. 80.

239. **Landscape with Figures, Cows, Sheep, and a Horse.**—The horse comes from behind a tree. One of the best pictures.

Panel, 11 inches by 13½ inches.

Sale.—Corn. van Lill, Dordrecht, June 18, 1743 (Hoet, ii. 91), No. 7 (275 florins).

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 445); in his store-room catalogue of December 1754, No. 327.

Sold on April 23, 1755, to G. Hoet (for 399 florins).

239*a*. **Landscape with Cattle.**—As fine as the pendant, 74.

12 inches by 26 inches.

Sales.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 221), No. 3 (260 florins).

Amsterdam, May 11, 1756 (Terw. 137), No. 10 (780 florins).

239*b*. **Landscape with Cows, Kids, and Accessories.**

8½ inches by 15 inches.

Sale.—Rotterdam, September 20, 1756 (Terw. 159), No. 4 (60 florins).

239*c*. **A Woman with Cows and Sheep in a Landscape.**

14 inches by 16 inches.

Sale.—M. Robijns, Brussels, May 22, 1758 (Terw. 190), No. 83 (40 florins 10).

239*d*. **Landscape with Several Cows and other Animals.**

20 inches by 16½ inches.

Sale.—(Supplementary) P. van Dorp, Leyden, October 16, 1760, No. 65 (315 florins).

239*e*. **Landscape with Cows and Sheep.**—A good picture.

7½ inches by 10½ inches.

Sale.—J. W. Frank, The Hague, April 5, 1762 (Terw. 245), No. 5 (126 florins, Van Haaften).

239*f*. **Cows at Pasture.**

16 inches by 20 inches.

Sale.—De Proli, Antwerp, August 23, 1762 (Terw. 276), No. 22 (148 florins).

240. **Landscape with Figures, a Horse, Goats, and Two Cows resting.**

Canvas, 13 inches by 12 inches.

In the collection of Gerard Block, from which it was bought by W. Lormier (for 400 florins).

In the collection of W. Lormier, The Hague, 1752 (Hoet, ii. 445); in his store-room catalogue of December 1754, No. 323.

Sale.—W. Lormier, The Hague, July 4, 1763 (Terw. 334), No. 312 (565 florins).

241. **Landscape with Two Figures, Cows, and Sheep.**—With accessories.

Panel, 10½ inches by 13 inches.

In the collection of W. Lormier, The Hague, 1752 (Hoet, ii. 445).
Sales.—W. Lormier, The Hague, July 4, 1763 (Terw. 334), No. 313 (400 florins).
W. van Wouw, The Hague, May 29, 1764 (Terw. 357), No. 8 (400 florins).

241*a*. **A Cow grazing in a Landscape.**—A fine picture.
14½ inches by 12½ inches.

Sale.—W. van Wouw, The Hague, May 29, 1764 (Terw. 359), No. 24 (200 florins).

241*b*. **Landscape with Cows and Sheep.**—A fine picture.
14 inches by 16½ inches.

Sale.—Amsterdam, June 5, 1765 (Terw. 456), No. 40 (65 florins).

241*c*. **A Pasture with a Cow grazing and another resting.**—The cows are in front. In the middle distance is a woman with milk-pails.
10 inches by 9 inches.

Sale.—Ant. Sijdervelt, Amsterdam, April 23, 1766 (Terw. 511), No. 11 (93 florins).

241*d*. **A Pasture.**—In front are two cows resting and one standing up. Beyond is a village.
Copper, 3½ inches by 4 inches.

Sale.—Ant. Sijdervelt, Amsterdam, April 23, 1766 (Terw. 512), No. 12 (70 florins).

241*e*. **Cows and Sheep with a Woman in a Fine Landscape.**—[Pendant to 241*f*.]
Panel, 5½ inches by 6½ inches.

In the collection of A. de la Court van der Voort, Leyden.
Sale.—Catharina Backer, widow of A. de la Court, Leyden, September 8, 1766 (Terw. 552), No. 75 (71 florins, with pendant, Vermeulen).

241*f*. **Landscape with a Herdsman kneeling by a Shepherdess.**—In front are two cows and two sheep. [Pendant to 241*e*.]
Panel, 5½ inches by 6½ inches.

In the collection of A. de la Court van der Voort, Leyden.
Sale.—Catharina Backer, widow of A. de la Court, Leyden, September 8, 1766 (Terw. 553), No. 76 (71 florins, with pendant, Vermeulen).

241*g*. **Cows and Sheep.**
16½ inches by 15½ inches.

Sale.—Arnoud Leers, Amsterdam, May 19, 1767 (Terw. 598), No. 36 (31 florins 10).

241*h*. **Landscape with a Cow, a Goat, and a Sheep.**—Near them sits the herdsman.
7½ inches by 9½ inches.

Sale.—Gerard Sanders, Rotterdam, August 5, 1767 (Terw. 629), No. 15 (13 florins 10).

241*i*. **A Pasture with Cows.**
12 inches by 15 inches.

Sale.—Van Nispen, The Hague, September 12, 1768 (Terw. 671), No. 10 (101 florins).

242. **Landscape with a Cow in a Stream in the centre.**—In a wooded landscape with distant hills, a man and a woman are under a tree on the right. Near them are sheep, standing or resting. On the left a cow stands in a stream, drinking.
Canvas on panel, 12½ inches by 16 inches.

Sale.—J. H. van Heemskerck, The Hague, March 29, 1770, No. 125 (410 florins, De Haas).

242*a*. **Landscape with a Bull lowing and Three Sheep reposing.**
Canvas on panel, 11½ inches by 15½ inches.

Sale.—Amsterdam, June 13, 1770, No. 71 (11 florins).

242*b*. **Landscape with Cattle.**—In front stands a cow. An ox is near a stream, beyond which lies another cow. Farther away is a shepherdess, with two sheep lying down.
Canvas, 8 inches by 11 inches.

Sale.—F. J. de Dufresne, Amsterdam, August 22, 1770, No. 258.

242*c*. **A Pasture with a Red Spotted Ox.**—The ox stands in front, near a sheep. A willow. A distant village.
Panel, 5½ inches by 4½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 338 (31 florins, Yver).

243. **Landscape with a Fountain and a Loving Couple.**—A landscape with light trees. In the sunlit stream in front is a red spotted ox, with an ashen grey ox behind it. Farther away are sheep lying down and a he-goat. Beside a fountain a herdsman embraces a shepherdess. In shadow to the left lies a cow. In the distance are hills. Apparently similar to 224.
Canvas on panel, 24 inches by 21½ inches.

Sale.—Ph. van der Land, Amsterdam, May 22, 1776, No. 90 (500 florins, De Vos).

244. **Landscape with an Ox in front.**—Cows in a pasture. In the distance are sheep with a shepherd. In the style of Paul Potter.
10 inches by 13 inches.

Sale.—Blondel de Gagny, Paris, December 10, 1776, No. 162 (535 francs).

245. **A Green Pasture with Cattle.** Sm. 37.—A horse, a cow, four sheep, and a herdsman near a fence at the side.
Panel, 10½ inches by 11½ inches.

Sale.—Prince de Conti, Paris, April 8, 1777 (5241 francs).

245*a*. **Herdsmen with Cattle.**—Landscape with cows standing and

lying down, and several sheep. Farther back a herdsman lies on a rock, conversing with another herdsman who stands near.

Canvas, 26 inches by 22 inches.

Sale.—P. van den Bogaerde, Amsterdam, March 16, 1778, No. 79.

245*b*. **Cattle in a Landscape with a Herdsman.**—The herdsman stands behind a reddish cow, with his left arm resting on her back. On a road in front goes a black and white spotted goat. This group is in sunlight. In the right foreground lie three sheep. In the distance is a fine hilly landscape.

Panel, 8 inches by 9½ inches.

Sale.—Servad, Amsterdam, June 25, 1778, No. 109 (25 florins).

246. **A Pastoral Scene.**—In the left foreground, under a willow, is a woman holding a child on her lap with both hands. In front sits a man playing with the child. Near them are two reddish cows, one standing and the other lying down. On the other side lies a ram; other sheep stand or rest. Hills in the distance.

Canvas, 10 inches by 16 inches.

Sale.—J. Crammer, Amsterdam, November 25, 1778, No. 30 (370 florins, Van den Bogaerde).

247. **Cattle near an Italian Gateway.**—An Italian landscape with the ruins of an old gateway near trees. In front are animals standing or resting, namely, oxen, sheep, cows, and kids, with two herdsmen.

Canvas, 14 inches by 17 inches.

Sale.—J. Witsen, Amsterdam, August 16, 1780, No. 68 (51 florins, Valet).

247*a*. **Group of Three Cows and a Goat under a Tree.**

Sales.—Duc de Choiseul, Paris, April 6, 1772.
Lord Halifax, London, April 19, 1782, and April 3, 1789 (£85, Montolien ?).

247*b*. **Landscape with Animals and Figures.**—Near a great tree are four sheep, two cows, and a herdsman. [Pendant to 247*c*.]

Canvas, 11 inches by 15 inches.

Sales.—Julienne, Paris, March 30, 1767, No. 188 (3000 francs, with pendant).
Blondel de Gagny, Paris, December 10, 1776, No. 160 (4000 francs, with pendant)—*see* Ch. Blanc, i. 339.
Blondel d'Azincourt, Paris, February 10, 1783 (4101 francs, with pendant)—*see* Ch. Blanc, ii. 69.

247*c*. **Landscape with Animals and Figures.**—A herdsman and a woman sit in half-shadow. [Pendant to 247*b*.]

Canvas, 11 inches by 15 inches.

Sales.—Julienne, Paris, March 30, 1767, No. 188 (3000 francs, with pendant).
Blondel de Gagny, Paris, December 10, 1776, No. 160 (4000 francs, with pendant)—*see* Ch. Blanc, i. 339.
Blondel d'Azincourt, Paris, February 10, 1783 (4101 francs, with pendant)—*see* Ch. Blanc, ii. 69.

248. **Landscape with Cattle.**—In the shadowed foreground a tree-trunk is near a stream, with a white goat. A red spotted cow lies near some sheep; a brown cow stands, lowing. On a hill is a cottage, with other accessories. Trees and hills in the distance. [Pendant to 41.]

Panel, 10½ inches by 8½ inches.

Sale.—J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 139 (900 florins, with pendant, Fouquet).

248*a*. **Landscape with Two Cows and Sheep.**—One cow stands, the other is lying down. [Pendant to 248*b*.]

Panel, 4½ inches by 5½ inches.

Sale.—S. Fokke, Amsterdam, December 6, 1784, No. 21.

248*b*. **Landscape with Two Cows by a Fence.**—One cow stands, the other is lying down. [Pendant to 248*a*.]

Panel, 4½ inches by 5½ inches.

Sale.—S. Fokke, Amsterdam, December 6, 1784, No. 21.

249. **Landscape with Cattle and a Rustic Couple.**—In a bright sunny landscape a red spotted cow is grazing. Behind it lies another cow, with a sheep. On the left is a sheep suckling a lamb. Beyond a gently flowing stream, the rugged banks of which are overgrown with plants, stand two other sheep. Some goats feed on a grassy hill. To the right a herdsman converses with a shepherdess; near them is a dog. A cottage amid the trees. Beyond is a flat landscape, with low hills overgrown with bushes.

Panel, 13 inches by 16 inches.

Sale.—Amsterdam, August 10, 1785, No. 327 (180 florins, Fouquet).

250. **Landscape with Cattle.**—A red spotted cow stands on a bank near a willow. Beside her is another cow, with sheep. Hilly distance. [Pendant to 251.]

Canvas, 10½ inches by 9 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 451 (116 florins, with pendant, Van der Mey).

251. **Landscape with a Bull.**—A red spotted bull grazes by a stream. Near it are sheep, with two men. Hilly distance. [Pendant to 250.]

Canvas, 10½ inches by 9 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 452 (116 florins, with pendant, Van der Mey).

252. **Landscape with Cattle in a Meadow.** Sm. 52.—In a meadow in front are cattle. Among them a white cow is lying down and a reddish cow is grazing. On the left a woman with a sheaf of corn under her arm converses with a seated herdsman, who tends goats and sheep.

12 inches by 14 inches.

Sales.—Lollier, Paris, April 6, 1789 (5901 francs).
Marin, Paris, March 22, 1790 (4652 francs).

252*a*. **Landscape with Cattle.**
22½ inches by 28 inches.

Sale.—The Hague, November 16, 1790, No. 4 (1200 florins, Ten Kate).

252*b*. **Landscape with Cattle and Two Withered Trees.**—Cows and sheep repose near a hill, at the foot of which are two withered trees. In the distance is a spacious hilly landscape.
Panel, 16 inches by 20 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 163.

253. **A Pasture with a Grey Ox, a Sheep, and a Cow.** Sm. 53.—The cow is seen in full face, foreshortened. Beyond are trees with scanty foliage.
Panel, 9½ inches by 10½ inches.

Sales.—Lollier, Paris, April 6, 1789 (1200 francs).
Destouches, Paris, March 21, 1794 (731 francs).

254. **A Pasture with a Grey Ox.** Sm. 66.—A grey ox with a white face stands alone.
10 inches by 13 inches.

Sale.—Destouches, Paris, March 21, 1794 (761 francs).

254*a*. **Italian Landscape with Cattle.**—In the foreground of a hilly landscape lie a cow and sheep. Near them a horse and a he-goat stand by an old building and a waterfall. Wooded distance.
Dated 1662; canvas, 12 inches by 14 inches.

Sale.—L. Th. de Vogel, Amsterdam, October 20, 1794, No. 5.

255 and 256. **Two Landscapes with Cattle and Figures.** Sm. 57 and 58. [Pendants.]

Sale.—Baron Nagel, London, March 21, 1795 (£54 : 12s., and £46 : 4s.).

256*a*. **Landscape with Cattle.**—In a hilly landscape are three horses, one of them lying down. Near them are a cow, sheep, and kids.
Panel, 9 inches by 11 inches.

Sale.—Amsterdam, December 5, 1796, No. 110 (32 florins, Thompson).

256*b*. **A Small Landscape with Cattle and Horses.**

Sales.—Charles Alexandre de Calonne, London, March 23, 1795, No. 17 (£23 : 2s.)—*see* Buchanan, i. 234.
Bryan, London, May 17, 1798, No. 16 (£17)—*see* Buchanan, i. 281.

256*c*. **Landscape with Cattle and Figures.**—Tender and transparent. An excellent work.

Sale.—Bryan, London, May 17, 1798, No. 46 (£50 : 8s.)—*see* Buchanan, i. 279.

257. **A Flat Landscape with a Ruin.** *See* Sm. 150.—A woman sits beside a sleeping peasant. In front lie cows and sheep. Beyond are other cattle. [Pendant to 113. Possibly identical with 122.]

Canvas, 12 inches by 16 inches.

Sale.—Jan Gildemeester, Amsterdam, June 11, 1800, No. 242 (425 florins, Labouchère).

258. **A Pasture with Animals.** Sm. 71.—Cattle stand or lie in a fine meadow bounded by trees.

Canvas, 14 inches by 13 inches.

Sale.—Jan Gildemeester, Amsterdam, June 11, 1800, No. 243 (600 florins, C. S. Roos).

258*a*. **Landscape with Cattle and Figures.**

A tall picture.

Sale.—Griffier Fagel of The Hague, London, May 22, 1801, No. 31 (£68 : 5s.)—*see* Buchanan, i. 304.

258*b*. **A Small Landscape with Cattle and a Sleeping Herdsman.**

In the collection of Griffier Fagel, The Hague, 1752 (Hoet, ii. 413).

Sale.—Griffier Fagel, London, May 22, 1801, No. 34 (£35 : 14s.).

259. **Landscape with a Horse grazing, Cows and Sheep.**—Near them are a herdsman and a shepherdess.

Panel, 8 inches by 12½ inches.

Sale.—M. van Coehoorn, Amsterdam, October 19, 1801, No. 73 (301 florins, Van der Schley).

260. **A View in the Woods at The Hague.** Sm. 81.—In front are figures and cattle.

Sales.—Countess of Holderness, London, March 6, 1802, No. 50 (£78 : 15s., Seguier)—*see* Buchanan, i. 313.

R. Payne, London, 1802 (£32 : 11s., Knowles).

260*a*. **A Small Landscape with Cattle and Figures.**—A fine picture.

Sale.—Countess of Holderness, London, March 6, 1802, No. 51 (£84, Earl Gower)—*see* Buchanan, i. 313.

261. **Landscape with Cows and Sheep.** Sm. 82.—"A tasteful and finely composed picture, possessing a brilliant effect, with elaborate finish" (Sm.).

Sale.—Countess of Holderness, London, March 6, 1802, No. 75 (£210, Stainforth)—*see* Buchanan, i. 318.

262. **Landscape with Cattle and Figures.** Sm. 69.

Sale.—Sir Simon Clarke, Bart., and G. Hibbert, London, May 14, 1802 (£157 : 10s.).

263. **Landscape with Cattle and Figures.** Sm. 76.

Sale.—Sir Simon Clarke, Bart., and G. Hibbert, London, May 14, 1802 (£115 : 10s.).

263*a*. **Landscape with Two Cows and Two Sheep.**—One cow stands; the other is lying down. Near them are a herdsman resting and a shepherdess.

Panel, 11 inches by 13 inches.

Sale.—Jakob Lauwers and others, Amsterdam, December 13, 1802, No. 157.

264. **Landscape with Cattle watering.** Sm. 72.

Sale.—Walsh Porter, London, 1803 (£117 : 12s.).

265. **Landscape with Cattle and a Woman.** Sm. 84.—A woman carries a lamb under her arm, followed by two cows, a goat, and some sheep.

Panel, 9 inches by 12 inches.

Sale.—(Paris ?) 1803 (1290 francs).

266. **Landscape with Cattle.**—Near a great tree are a herdsman and a woman, some cows, and a bull. In the distance are hills.

Canvas on panel, 14½ inches by 13 inches.

Sale.—M. van Sluypwijk-Moens, Amsterdam, April 20, 1803, No. 76 (1010 florins).

266*a*. **Landscape with Cows and a Washerwoman.**

A small picture.

Sale.—Amsterdam, April 27, 1803, C. (1500 florins, J. Spaan).

266*b*. **Landscape with Cattle and Figures.**—[Possibly identical with 289. Cf. 224, 243.]

Sale.—Heathcote, London, 1805 (£210, De Blyny).

267. **Landscape with Cows, Horses, and Figures.** Sm. 74.—A fine picture, in excellent preservation.

A tall picture.

Sale.—Lord Rendlesham, London, June 20, 1806 (£388 : 10s.).

268. **Landscape with Three Cows and a Goat under a Tree.** Sm. 86.

Sale.—Earl of Halifax, London, June 24, 1808 (£81).

268*a* and *b*. **Two Landscapes with Pasture, Trees, and Cattle.**—Figures, cows, horses, and sheep.

Panel on canvas (?), 12 inches by 14 inches.

Sale.—J. Caudri, Amsterdam, September 6, 1809.

269. **A Hilly Landscape with Trees, Cattle, and Figures.**—A herdsman and a woman near cows reposing and a horse grazing. A shepherd and sheep.

Panel, 8 inches by 12 inches.

Sale.—J. van der Putte, Amsterdam, May 22, 1810, No. 110 (305 florins, Gruijter or Hulswit).

270. **A Wooded and Rocky Landscape with Cattle.**—Horses, cows, sheep, and other animals standing or lying down.

Panel, 14 inches by 12½ inches.

Sale.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 107 (315 florins, Roos).

270*a*. **Landscape with Peasants and Cattle reposing.**—[Presumably identical with 211.]

In the Schmidt collection.

Sale.—La Fontaine, London, 1811 (£1890, Lord Yarmouth).

270*b*. **Landscape with Cows, an Ox, and Sheep.**—Two cows are lying down. An ox stands near some sheep. A boy lies against a bank. Hilly distance with tall trees.

Panel, 10 inches by 11½ inches.

Sale.—Caspar van Citters, Rotterdam, July 1, 1811, No. 6.

271. **A Pastoral Scene.**—A red spotted calf is near a great tree in front. Beside it are a sheep, a lamb, and a greyish-brown cow. A seated herdsman converses with a young girl standing near. Beside her is a goat. In the distance is a wooded and hilly landscape.

Panel, 14½ inches by 12½ inches.

Sale.—L. B. Coclers, Amsterdam, August 7, 1811, No. 76 (870 florins, De Vries).

271*a*. **Landscape with Animals.**—In a landscape a woman rests under shady trees. A boy has his head on her lap. Beside her lie several sheep. In front are two oxen, a he-goat, and a sheep.

Canvas, 13 inches by 17 inches.

Undoubtedly the same subject as in 179. But whether this is identical with 179, or with its replica 318, or is another replica, cannot be determined.

Sale.—F. J. D. Boymans, Utrecht, August 31, 1811, No. B. 108.

272. **Landscape.**—A landscape with a red spotted cow standing at a stream. Behind are two shepherdesses, one standing and the other seated. To the right are sheep; to the left is a he-goat. Beyond are a cow and a sheep. In the distance are hills.

Canvas on panel, 16 inches by 18 inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 161.

272*a*. **Landscape with Cattle standing and reposing.**

Signed in full.

Sale.—Amsterdam, October 5, 1813, No. 28 (13 florins 10, Van den Berg).

272*b* and *c*. **Two Landscapes with Cows and Sheep standing and resting.**—Fine pictures.

Panel, 5 inches by 6 inches.

Sale.—Amsterdam, April 29, 1817, No. 102 (31 florins).

272*d*. **Landscape with Cows, Sheep, and Horses.**

Panel, 9½ inches by 9 inches.

Sale.—Amsterdam, April 29, 1817, No. 103 (80 florins).

273. **Two Oxen and Sheep.**—One ox is reddish-brown with white spots; the other is dark grey. Beyond are sheep in a wooded landscape.

Panel, 10½ inches by 12 inches.

Sale.—The widow A. M. Hogguer, born Ebeling, Amsterdam, August 18, 1817, No. 85 (260 florins, Josi).

273*a*. **Cattle and Herdsmen.**—On the right, in the shade of a tree, sit a young woman and an old man. In front are a cow, a bull, and many sheep. In the left middle distance, in half-shadow, a cow and sheep are grazing.

Canvas, 15 inches by 11½ inches.

Sale.—Breda, August 23, 1817, No. 46.

273*b* and *c*. **Two Pastures with Cows and Sheep.**

Panel, 4½ inches by 5½ inches.

Sale.—E. M. Engelberts, Amsterdam, August 25, 1817, No. 100 (8 florins 15, Woodburn).

273*d*. **A Wood with Two Horses standing, and Cattle.**

Canvas on panel, 14 inches by 12 inches.

Sale.—C. S. Roos, Amsterdam, August 28, 1820, No. 113 (201 florins, Brondgeest).

274. **Landscape with Cattle.** Sm. 96.

Sales.—John Knight, London, 1819 (£283 : 10s., bought in).
John Knight, London, 1821 (£168).

275. **Landscape with Animals.**—In the centre is a shattered tree with leafless branches. Near it are two cows lying down and a third standing. Behind them lie two sheep. Nearer the front are two horses; one of them eats the shoots. Cloudy sky.

Dated 1660; canvas, 16 inches by 14 inches.

In the Vlassoff collection, Moscow, 1821 catalogue, p. 250.

276. **Wooded Landscape with Cattle and a Woman.**—In front sits a woman. Near her are a reddish-brown cow and some sheep. Farther away are two cows in a stream.

Canvas, 25½ inches by 30½ inches.

Sale.—Amsterdam, April 30, 1821, No. 150 (155 florins, Louf).

276*a*. **Landscape with Cattle.**

Sale.—The Hague, July 19, 1822, No. 27 (200 florins, Gruijter).

276*b*. **A Cow and a Bull in a Pasture.**

Panel, 9 inches by 8 inches.

Sale.—Dirk Versteegh, Amsterdam, November 3, 1823, No. 39 (17 florins 5, Greeve).

277. **A Horse and Cattle in a Landscape.**—In a landscape with tall trees a horse stands grazing near cows standing and lying down. A man and a woman are conversing. Near them is a shepherd with sheep.

Panel, 8 inches by 12 inches.

Sale.—Abr. de Haas, Amsterdam, November 8, 1824, No. 42 (505 florins, Nieuwenhuys).

278. **Landscape with Cattle in a Hilly Foreground.** Sm. 106. Panel, 7½ inches by 8½ inches.

Sale.—Otto W. J. Berg, Amsterdam, June 7, 1825 (600 florins).

278*a*. **Cattle and a Herdsman in a Landscape.**—On a hill a brown ox stands near a dull yellow cow which is lying down. Near them are two sheep. Farther away lies a herdsman.

Panel, 9½ inches by 11 inches.

Sale.—F. Kamermans, Rotterdam, October 3, 1825, No. 54 (102 florins, Lamme).

279. **Landscape with Cattle.**—In the foreground of a hilly landscape stands an ox. Near it are a cow and two sheep. In the distance is a herdsman with cattle.

Panel, 12 inches by 14½ inches.

Sale.—G. Muller, Amsterdam, April 2, 1827, No. 72 (1000 florins, J. de Vries).

279*a*. **A Wooded Landscape with a Cow standing in front.** Panel, 18 inches by 15 inches.

Sa.e.—H. Reydon and others, Amsterdam, April 5, 1827, No. 160 (177 florins, Roos).

280. **Cattle at Pasture.** Sm. 111.—A field bounded on one side by a tree and a fence, and on the other by a hedge. On the right lie two cows and three sheep; beyond them are two peasants followed by a dog. On the left stands a red and white cow, near a sheep browsing. The sky is overcast with rain-clouds.

Signed, and dated 1662; canvas, 15½ inches by 13½ inches.

Sales.—Comte Pourtalès, London, 1826 (£136 : 10s.).
Charles Birch, London, 1828 (£84).

280*a*. **Landscape with a Red Spotted Cow and Pigs.**—Near a pig-sty.

Panel, 12½ inches by 12 inches.

Sale.—Rotterdam, June 9, 1828, No. 20.

280*b*. **A Herd of Oxen and Sheep descending a Slope.**—Herdsmen follow.

Canvas, 12 inches by 14 inches.

Sale.—J. A. Bennet, Leyden, April 10, 1829, No. 40 (33 florins, Smidt).

280*c*. **Landscape with Cattle.**—In the foreground of a wooded and well-watered landscape sits a woman, near a reddish-brown cow and some sheep. Other cattle stand or lie down.

Canvas.

Sale.—Amsterdam, November 2, 1829, No. 118 (380 florins, Gruijter).

280*d*. **Two Sheep and a Cow lying in a Meadow.**
Panel, 12 inches by 10½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 326 (14 florins, Etienne Le Roy).

281. **A Pastoral Scene (or, Rustic Courtship).** Sm. 102.—On the right a river flows along the front in the shade of trees. In the pasture are three cows, two sheep, two lambs, and a goat. A bright red cow with a white face stands in the stream. A mouse-coloured cow is beyond it. The third cow lies on the left. Farther away a herdsman sits on the ground, embracing a girl.

Signed, and dated 1667; canvas, 24½ inches by 22 inches.

Sale.—John Maitland, London, 1831 (£262 : 10s., Woodburn).

281*a*. **A Rustic Scene.**—At a stream in front two sheep and an ox are drinking. Farther away a cow and sheep lie on the grass. The shepherdess sits on the ground, leaning her elbow on a tree-stump. Great trees on the horizon.

Panel, 6 inches by 8 inches.

Sale.—Sébastien Erard, Paris, April 23, 1832, No. 161 (201 francs).

282. **A Pasture with Cattle.** Sm. 95.—A horse, four cows, a goat, and two sheep graze in a pasture near a broad river or lake, at which several animals are drinking. Amid the trees are seen a cottage and the roofs of a mansion. Sunlight breaks through a great cloud.

Panel, 13 inches by 16½ inches.

Sales.—R. de Saint-Victor, Paris, November 26, 1822, No. 161 (3200 francs).

Sébastien Erard, Paris, April 23, 1832, No. 159 (700 francs, bought in).

282*a*. **Landscape with a Herdsman, Cows, and Sheep.**
12 inches by 16 inches.

Sale.—John Clerk of Elgin, Edinburgh, March 14, 1833, No. 107 (£68 : 5s.).

283. **Cattle at Sunset.** Sm. 147.—In a valley at sunset cows and sheep are resting. Near a great tree in the centre distance a seated herdsman converses with a shepherdess, who stands carrying a basket on her arm, with a dog at her side. A red cow with a white face lies in front of the tree, near a sheep and a lamb. Beyond them is a dark cow. At the side a goat suckles a kid.

Signed, and dated 1670 (Sm.); panel, 10½ inches by 8½ inches.

Sale.—J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 78 (1755 florins, Idsinga).

283*a*. **A Pastoral Scene.**—In a hilly landscape a herdsman sits beside a tree. Near him stands a woman. In front lie a red spotted calf, two sheep, and other animals.

Canvas, 14 inches by 13 inches.

Sale.—J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 79 (300 florins, Engelberts).

284. **A Herdsman caressing his Dog.** Sm. 145.—In a meadow are a grey horse, a cow, two sheep, and a goat. Near the goat sits the herdsman playing with his dog.

Panel, 10½ inches by 13 inches.

In the collection of Earl de Grey, 1834 (Sm.).

285. **Cattle in a Landscape.** Sm. 40.—A stream flows along the front of a shady landscape. On the bank sits a woman in a red skirt, looking down. Near her a red cow grazes. On her left is a dog. Behind her are several sheep and a goat. In the right middle distance lie a cow and a sheep. On the left cattle stand near a tree. The view is bounded by bushy trees, above which rises a tower.

Signed, and dated 1671; canvas, 12 inches by 16 inches.

Sales.—Jan Tak, Soeterwoude, September 5, 1781, No. 13 (740 florins).
Amsterdam, July 11, 1798, No. 101—said to be on panel.
James Akers, London, 1815 (£105).
Marquess of Blandford, London, 1820 (£90 : 6s.).
M. Huybens, London, 1822 (£110 : 5s.).

In the collection of James Smith, Ashlyns, 1834 (Sm.).

286. **Landscape with Cattle.** Sm. 10.—In the foreground of a hilly and wooded landscape a yellowish-red cow drinks at a stream. A dun cow with a white face lies on a bank. Three sheep are at the edge of the stream. Near the dun cow lie a ram and a sheep; beyond them a goat browses. In a shady spot a young man and a woman sit together at the foot of a tree. "An exquisitely painted picture" (Sm.).

Signed, and dated 1670; canvas, 17½ inches by 16 inches.

Sales.—Julienne, Paris, March 30, 1767 (1011 francs).
Madame de Bandeville, Paris, December 3, 1787 (2001 francs).
Coclers and M. D——, Paris, February 9, 1789 (2555 francs).
Claude Tolozan, Paris, February 23, 1801 (3005 francs).
Lapeyrière, Paris, April 14, 1817 (5000 francs).

In the collection of Colonel H. Baillie, London, 1834 (Sm., who valued it at £315).

287. **Cattle at Pasture.** Sm. 97.—A green meadow with many trees, bounded by hills. In the foreground is a herdsman with two cows, sheep, and a goat. Rain-clouds in the sky. "A free and tasteful production" (Sm.).

Dated 1666; panel, 8½ inches by 10½ inches.

Exhibited at the British Institution, London, 1822.

In the collection of Paignon Dijonval, bought as a whole in 1821 by Thomas Emmerson.

Sales.—Joseph Barchard, London, 1826 (£101); afterwards bought by Sm. (for £150).
John Smith, London, 1828 (£152 : 5s.).

In the collection of Charles Bredel, London, 1834 (Sm.).

288. **Rustic Courtship.** Sm. 160.—A stream flows along the front of a wooded landscape. In the water a red cow with a white face stands in profile. On the farther bank lie three sheep and a lamb. Farther away

to the right a peasant in a red jacket sits embracing a woman, beside whom lies a dog. Beyond them a red cow browses near a large tree. Three other sheep and a heifer. Other cattle in the shade in the distance.

Dated 1672; 10½ inches by 13½ inches.

In the possession of the London dealer Farrer, 1834 (Sm.).

289. **Landscape with Cattle grazing.** Sm. 98.—A young man and a woman sit in the shade conversing. [Possibly identical with 224 (according to Sm.) and 266*b*.]

Dated 1647 (?); 11½ inches by 16 inches.

In the collection of R. Heathcote, London, sold in 1805.
Sale.—J. T. Tuffin, London, 1818 (£194 : 5s.).
In the collection of Edward Gray, Harringay House, Hornsey, 1834 (Sm.).

290. **A Woman feeding Poultry; and Cattle at Pasture.** Sm. 85.—An open country, of broken and varied surface, on a fine summer day. In front cows and sheep are resting or grazing. In the centre of the middle distance is a group of detached cottages amid a few light trees. In front of them a woman feeds poultry. To the left a shepherd drives a flock of sheep forward along a dusty road. The figures and animals are subordinate to the landscape. "A gem of art of the rarest excellence and beauty" (Sm.).

Canvas, 13½ inches by 12½ inches.

In the collection of Lady Andeny (?).
Sales.—Paris, 1793 (5201 francs).
Duc de Choiseul-Praslin, Paris, May 9, 1808 (6801 francs, La Fontaine)—*see* Ch. Blanc, ii. 243.
Sold by Sm. to John Webb, in 1816 (for £315).
In the collection of Michael Zachary, London.
In the collection of Frederick Perkins, London, 1834 (Sm.).

290*a*. **Landscape with Cattle.**

Canvas, 16 inches by 18½ inches.

Sale.—J. F. Sigault and J. J. van Limbeek, Amsterdam, May 12, 1834, No. 263 (25 florins, Roos).

291. **Sheep at Pasture.** Sm. Suppl. 3.—In front of a shed, at the side of a meadow, stands a sheep. Another sheep, seen in profile, lies in the centre foreground. A calf lies near an old tree, beside the shed. On the other side is a cock with three hens.

Dated 1658; canvas, 18 inches by 22½ inches.

Sale.—O'Neil, London, 1837 (£53 : 11s.).

291*a*. **A Reddish-Brown Spotted Cow in a Wooded Landscape.**

Panel, 10 inches by 9 inches.

Sale.—Stevens, Antwerp, August 9, 1837, No. 149 (45 florins).

291*b* and *c*. **Two Landscapes with Trees, and Cattle standing and resting.**

Signed in full; panel, 18½ inches by 14½ inches.

Sale.—Amsterdam, October 16, 1837, No. 89 (71 florins, Roos).

291*d*. **A Grey Horse, a Cow, a Sheep, and a Goat.**—In a landscape with an Italian House.

Sale.—J. Stewart, London, 1839 (£162 : 15s., Nieuwenhuys).

291*e*. **Cattle grazing, with Herdsmen.**
Canvas, 19½ inches by 25 inches.

Exhibited at Cologne, 1840, No. 122.
Then in the collection of Engelbrecht Willmes, Cologne.

292. **A Pasture with Cattle.** Sm. Suppl. 10.—In front a bright bay horse stands in profile. At its head stands a goat in profile. Behind it lies a light coloured cow, seen in a front foreshortened view, with a sheep beside it. Beyond the horse is another sheep. On the left is a building. On the right are a few trees.
Canvas, 14 inches by 14½ inches.

In the possession of Ménéchet, Paris, 1840, for sale (Sm.).

293. **A Pastoral Scene.**—A reddish cow throws a girl to the ground. The group is reflected in a placid stream. Another cow, of a reddish-brown hue with spots, stands near. At the foot of a tree to the right are two sheep. A dog has fastened on to the ear of the cow which is breaking away. Dark landscape. Hilly distance in sunset light.
Canvas, 12 inches by 15 inches.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 50 (3000 francs, bought in).

294. **Landscape with Cattle.**—In a marshy country with thick clumps of trees is a herd of cows. A grey cow is the most prominent. There are also goats and an untamed horse. Some are resting; others are drinking.
Panel, 17½ inches by 13½ inches.

Sale.—Héris (Biré), Brussels, March 25, 1841, No. 52 (3100 francs)—*see* Ch. Blanc, ii. 445.

294*a*. **A Herd of Cows, Goats, Sheep, and a Horse with a Shepherdess.**
Canvas, 20 inches by 17½ inches.

In the Hollandt collection, Brunswick, 1843 (Parthey, ii. 704).

294*b*. **Cattle at Pasture.**—Near a wood a herd of cows, with horses, sheep, and goats, are reposing on the grass. Farther away is a stream. To the left is an old tree to supply relief.

Sale.—Paris, March 4, 1845, No. 108.

294*c*. **A Pasture with a Red Spotted Cow standing up.**—Beyond are a goat with a kid and cattle grazing.
Panel, 5½ inches by 6 inches—or 14 inches by 16 inches.

Sale.—V. L. Vegelin van Claerbergen, Leeuwaarden, April 6, 1846, No. 96.

294*d*. **Landscape with Cattle.**—A herd of cows and sheep are reposing beside a little stream near a natural gateway of rock. Under the rock a herdsman stands, stretching out his hand and conversing with another man.

Panel, 15 inches by 18 inches.

Sale.—C. von Mergenbaum, Frankfort-on-Main, July 13, 1846, No. 177.

294*e*. **Landscape with a Red Cow lowing and a Sleeping Dog.**

14½ inches by 10½ inches.

Sale.—O. J. Hickman, London, 1847 (£189).

295. **A Wooded Park with Cattle.** Sm. 75.—A grey horse rests his head on the neck of a dark grey horse. Around them are four cows, nine sheep, and a goat.

Signed, and dated 1663; canvas, 13½ inches by 12 inches.

Sales.—Paillet, Paris, 1799 (1350 francs).
John Smith, London, 1828 (£110 : 5s.).
In the collection of Richard Simmons, London, 1834 (Sm.).
Sale.—J. Rogers, London, 1847 (£173 : 5s., Goldsmid).

296. **Landscape with Cattle.**—Near the centre of a meadow stands a reddish-brown spotted ox. Behind it to the right a peasant lies on a hill, near a rush fence and a leafless willow. Beside him are a dark cow lying down, and a dark brown horse standing in a foreshadowed view. In the middle distance are a grey spotted goat grazing, and some lambs. In the left distance, amid trees, is a large mansion. In the distance is a range of hills.

Signed, and dated 1658; canvas, 17 inches by 19 inches.

Sale.—E. P. Cremer, Middelburg, May 17, 1847, No. 81.

297. **Landscape with Animals.** Sm. 153, and Suppl. 14.—A road traverses flat country on the right and winds away over high ground. Along the road comes a herdsman, driving before him four cows, two sheep, and a goat. Farther away are two travellers; one rides a bay horse and the other leads a grey horse. Over the brow of the hill is a traveller. A distant village. A fine evening. "A clear and delightful picture" (Sm.).

Panel, 10 inches by 13½ inches.

In the collection of Baron van Nagell van Ampsen, The Hague, 1834-1842 (Sm.).
Sale.—A. W. C. Baron van Nagell van Ampsen, The Hague, September 5, 1851, No. 69 (810 florins, Roos).

297*a*. **Landscape with Cattle.**—In the centre of a wooded landscape are a red cow, two horses, sheep, and a goat. Farther away are more cows and sheep.

Canvas, 34 inches by 31 inches.

Sale.—Amsterdam, November 26, 1851, No. 19.

298. **Cattle at Pasture.**—A bay horse is conspicuous; near it a goat is browsing. On the left lie a cow and two sheep. Ruins in the distance.

Canvas.

Sale.—Comte de Morny, Paris, May 24, 1852, No. 27 (6800 francs)—*see* Ch. Blanc, ii. 495.

298*a*. **Cattle at Pasture.**—A reddish cow is drinking. A brown cow lies down. Five sheep with a herdsman and shepherdess on rising ground. Fine reflections in water. Tender and delicate in treatment.

Signed, and dated 1670.

In the collection of F. Heusch, London, 1854 (Waagen, ii. 254).

298*b*. **A Cow and a Sheep near a Placid Stream.**—A herdsman and a shepherdess under a tree. Of the middle period; broader than usual in handling.

In the collection of Henry Danby Seymour, London, 1854 (Waagen, ii. 243).

298*c*. **Cattle being driven.**—A herd of cows are driven by a herdsman with a stick towards a distant village.

Sale.—Bertrand, Paris, November 13, 1855, No. 174.

298*d*. **Cattle in a Wooded Landscape.**—Two horses, a goat, several sheep, and other animals, standing or lying down.

Sale.—Bertrand, Paris, November 13, 1855, No. 175.

298*e*. **A Hilly Landscape with Cattle.**

Signed.

In the Haseloff collection, Berlin, 1856 (Parthey, ii. 705).

299. **Landscape with Cattle.**—In the centre are a brown cow and two sheep reposing. Under a tree a herdsman and shepherdess converse. Wooded and hilly distance. "Of delicate feeling and carefully executed, though upon the whole somewhat dark" (Waagen).

Signed, and dated 1669.

In the collection of Henry Danby Seymour, Knoyle House, Wiltshire, 1857 (Waagen, Suppl. 385).

300. **Cattle in a Woodland Meadow.**—A wood with deep shadows. Under a great tree lie a cow, a ram, and a sheep. On the right is a slender tree. The flat horizon is in sunlight. The finest woodland picture by the painter, full of strength, depth and transparency of colour, and poetic charm.

Signed, and dated 1668.

In the collection of George Field, London, 1857 (Waagen, Suppl. 199).

300*a*. **Cattle at Pasture.**—A village in the distance. Delicate and tender in execution.

In the Henderson collection, London, 1857 (Waagen, Suppl. 209).

300*b*. **Landscape with Cows and Sheep.**
Canvas, 26 inches by 15 inches.

In the Hohenzollern-Hechingen collection, Löwenberg, 1858 (Parthey, ii. 706).

300*c*. **Landscape with Cattle standing and lying down.**—Trees. A good picture.
Panel, 16 inches by 11 inches.

Sale.—C. Kruseman and others, Amsterdam, February 17, 1858, No. 166.

301. **Cattle in a Landscape.**—In the water in front is a red spotted cow, turned towards a bull which is lying with its head to the left. In the middle distance a goat and two lambs lie near a grey cow, seen in a three-quarter view. Farther back a herdsman and a shepherdess sit together at a fountain. Near them is a dog. In shadow to the right are sheep and a goat.
Canvas, 27 inches by 22 inches.

In possession of the dealer Meffre the elder, from whom Piérard bought it (for 25,000 francs).
Sale.—Piérard of Valenciennes, Paris, March 20, 1860, No. 87.

301*a*. **Landscape with Cattle.**
Exhibited at Leeds, 1868, No. 834.
Then in the collection of W. Ingham.

302. **Hilly Landscape with Cows and Sheep.**—In the left middle distance are a tree and a horse standing outside a cottage.
Signed in full, and dated 1660; panel, 10½ inches by 8½ inches.

Exhibited at Vienna, 1873, No. 92.
Then in the collection of Baron Anselm von Rothschild, Vienna.

303. **Landscape with Cattle.**—A grey horse and an ass stand by a hedge. In the centre are a cow reposing, sheep, and a goat. In the left foreground, at the base of some ruins, lies a horse. In the distance a waggon full of peasants passes along the edge of a wood.
Signed, and dated 1669; panel, 8½ inches by 11½ inches.

In the collection of Frédéric Kalkbrenner, sold in Paris, January 14, 1850.
Sale.—Auguiot, Paris, March 1, 1875, No. 29.

303*a*. **Landscape with Cattle near a Ruin.**
Signed; canvas, 16 inches by 19 inches.

Sale.—J. C. C. D. W. de Mol, W. J. M. Engelberts, and others, Amsterdam, April 28, 1875, No. 45.

303*b*. **A Wooded Park with Horses and Cows.**
14½ inches by 13 inches.

Sale.—A. Levy, London, 1876 (£945, Lord Dudley); not in the Dudley sale.

304. **A Pastoral Scene.**—A reddish cow stands in water. A herdsman and shepherdess amuse themselves. Of the middle period.

Signed; 10½ inches by 13 inches.

In the collection of H. A. Munro, 1854 (Waagen, ii. 138).
Sale.—H. A. J. Munro, London, June 1, 1878, No. 137 (£530, Agnew).

305. **Landscape with Cattle.** Sm. 48, and Suppl. 11.—A meadow, in which are three cows and two goats. A grey and white spotted cow rubs its head against a tree. A red cow and a dun cow lie on the right; one has its head over the other's back. Nearer the front is a white goat; another goat is on the left.

Canvas, 14 inches by 19 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 90.
In the collection of William Wells, Redleaf, 1834-42 (Sm.) and 1876.

306. **A Pasture with Cattle.**—In a green meadow, shaded by tall trees which shut off the horizon, a shepherdess sits by a sunlit beech, conversing with a herdsman who leans on his stick. A red spotted cow is resting near a sheep, a grey horse which is grazing, and a young bull. A herdsman drives another herd along a road. In the distance are ranges of hills illumined by the setting sun.

Signed in full on a rock to the right; panel, 8 inches by 12 inches.

Sale.—Prince Demidoff, San Donato, March 15, 1880, No. 1067.

306*a*. **Cattle at Pasture.**—At the foot of a great tree, filling the right side of the picture, lies a fine reddish-brown cow, with two sheep in front. Behind, a grey cow rubs his head against a tree. On the left are other animals and a herdsman. In the right distance is a spacious vista. On the left is the entrance to a wood.

Signed in full, and dated 1642 (which is impossible); panel, 12 inches by 14 inches.

Sale.—Count Rasponi of Ravenna, Brussels, October 25, 1880, No. 42.

306*b*. **Landscape with Cattle.**
Signed.

Sale.—Amsterdam, October 3, 1882, No. 136.

306*c*. **Landscape: Evening.**—Near a stream in front is a herdsman with cows and sheep. The view is bounded by wooded hills. Cloudy sky.

26 inches by 22 inches.

Sale.—Von Sierstorpff of Driburg, Berlin, April 19, 1887, No. 34.

307. **Herdsman and Animals.**—A cow drinks at a stream. Sheep rest on the bank. In the middle distance, at the foot of a tree, sits a shepherdess, to whom a herdsman makes love. In the distance are several animals on the outskirts of a wood. An Italian house rises above the trees.

Canvas, 10½ inches by 13 inches.

Sale.—E. Secrétan, Paris, July 1, 1889, No. 175 (6300 francs).

307*a*. **Cattle returning Homewards.**—In the middle distance is a

bridge over a little stream. On both sides are tall trees. On the farther bank is a farm. In front a herdsman drives cattle to the water.

Oval panel, 8 inches by 11 inches.

Sale.—H. Treuer and others, Frankfort-on-Main, April 27, 1891, No. 112.

307*b*. **Hilly Landscape with Cows, Sheep, and a Herdsman.**—Apparently genuine.

Sale.—F. H. Wente of Amsterdam, Paris, February 22, 1893, No. 55.

308. **LANDSCAPE WITH AN OX, SHEEP, AND TWO PEASANTS.**

10½ inches by 9 inches.

Sale.—H. Bingham Mildmay, London, June 24, 1893, No. 77.

308*a*. **Landscape with Two Figures, Two Cows, and a Sheep in front.**—In the left middle distance is a cottage.

Panel, 11 inches by 15 inches.

Sale.—Henry Doetsch, London, June 22, 1895, No. 420.

308*b*. **Landscape with a Ruined Temple and Cattle.**—A peasant woman.

22 inches by 28 inches.

Sale.—London, February 6, 1897, No. 88.

309. **CATTLE AND A FIGURE IN A LANDSCAPE.**—A cow, a goat, and a figure under a tree. Ruins in the distance. A small and not specially notable picture.

10½ inches by 8 inches.

Sale.—London, May 27, 1897, No. 47 (£21).

309*a*. **A Pasture with Cattle.**

Panel, 9 inches by 14½ inches.

Sale.—L. J. van Luizen van Voorst and others, Amsterdam, March 29, 1898, No. 76.

310. **LANDSCAPE WITH A HERDSMAN AND A DOG.**—On a road in front is a herdsman with a stick on his shoulder. Numerous sheep and cows at pasture. In the distance is the wood at The Hague.

Canvas, 9½ inches by 7 inches.

In the collection of Max Kann, Paris, 1879.

Sale.—Edouard Kums, Antwerp, May 17, 1898, No. 133 (975 francs, Cardon).

311. **Landscape with Cattle and a Rustic Couple.**—In the centre foreground a cow stands facing left in a stream. In the right foreground is a sheep; in the left foreground lies a cow. On the bank beyond the cow in the water lies a third cow, seen in a three-quarter view facing to the right, with some sheep. Behind to the left a herdsman embraces a shepherdess seated in full face. On the right is a great clump of trees. On the left is a view of a hilly and wooded landscape.

Signed in full on the right at foot; canvas, 25 inches by 22 inches.

In the collection of H. Krauspe, Berlin.

Sales.—Frankfort-on-Main, March 9, 1897, No. 61.
Isenburg and others, Frankfort-on-Main, October 3, 1898, No. 251.

311*a*. **Cattle at Pasture.**—In the foreground of a hilly landscape, with the ruins of an ancient building, stands a cow, near a sheep. On the left is a herdsman with other cattle.

Signed in full on the right at foot, and dated 1672; panel, 10 inches by 9 inches.

Sale.—Rümerskirch and others, Munich, March 23, 1903, No. 102.

312. **A Wooded Landscape with Cattle.**—Hilly country. In front sit a herdsman and a shepherdess. Near them are an ox and some sheep. A cow is in shadow near a stream which flows through the landscape.

Canvas, 27 inches by 22 inches.

Sale.—The brothers Bourgeois, Cologne, October 27, 1904, No. 92 (7850 mark, Thuar).

313. **Cattle and a Herdsman.**—In front a cow stands on the bank of a stream. On the left a herdsman, seen from the back, sits near his cattle. Farther away, on a knoll, is a cottage amid trees.

Canvas, 18 inches by 16 inches.

Sale.—Madame Duval, Paris, November 28, 1904, No. 16 (2700 francs).

313*a*. **Landscape with Cattle.**—In the foreground of a spacious wooded landscape with ruins, a herd of cattle, sheep, and goats rest near a small stream. The herdsman sits on a fallen tree, with one foot in the water.

Signed in full on the right at foot, and dated 1665; panel, 13½ inches by 17½ inches.

Sale.—A. Jaffé, Cologne, March 31, 1905, No. 78.

313*b*. **Cattle at Pasture.**—An Italian herdsman sits on the ground to the left; a cow, a mule, a goat, and two rams are reposing. In the distance are bushes. Twilight.

Panel, 14 inches by 17 inches.

Sale.—Brussels, May 5, 1906, No. 110.

314. **CATTLE AT PASTURE WITH A HERDSMAN AND A SHEPHERDESS.**—In the centre foreground an ox threatens with his horns a dog which runs at him from the left. Behind them stands another ox, in profile to the left with his head to the front. Beyond to the right, near some sheep and goats, a shepherdess sits conversing with a herdsman seated on a bank to the right of her. In the middle distance are trees. Blue sky with white clouds. On the right is a view of hills.

Canvas, 14½ inches by 19½ inches.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 184 (1250 francs).

315. **Cows and Sheep at Pasture.**—On the right, near a fence, lie two cows and two sheep. Behind them a dark cow stands in profile to the left, with its white head turned towards the front. On the left stands an ass, seen in a three-quarter view facing to the right; behind it to the right lies a goat. In the centre are two trees, with a leafless trunk to the left of them and a thatched barn behind it. Possibly genuine.

A false signature; panel, 14 inches by 17 inches.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 185 (1220 francs).

316. **LANDSCAPE WITH CATTLE AND A HORSE DRINKING.** Sm. 45, 88 (?), and Suppl. 26.—An Italian landscape with ruins and a clump of trees to the left and far-away hills in the right distance. A herd of cattle with a herdsman; a woman and a boy rest on the bank of a little stream. In front a horse is drinking; to the right stands a sheep. Behind the horse to the left stands a goat, while to the right is a cow on which the herdsman leans. He converses with the woman, who sits on the ground to the right between a sheep lying down and a cow. [Sm. 88, in the Van der Pot sale, is a hunting scene similar to 154.]

Signed; canvas, 18½ inches by 22 inches.

Engraved in the Le Brun Gallery (Sm.).

Sales.—Nouri, Paris, February 24, 1795 (2100 francs).
G. van der Pot, Rotterdam, June 6, 1808, No. 132 (3000 florins, Cremer).
Th. Th. Cremer, Rotterdam, April 16, 1816, No. 117 (2070 florins, La Fontaine).

In the collection of J. Norris, Red Vales, near Bury, 1842 (Sm.).

Sales.—Paul Périer, Paris, March 16, 1843.
Casimir Périer, Paris, December 19, 1846.
Baron Delessert, Paris, March 15, 1869, No. 95 (10,000 francs).
Lemaître, Paris, March 5, 1874, No. 47.
George Field, London, June 10, 1893, No. 38.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 51.

Sales.—C. Sedelmeyer, Berlin, November 16, 1897, No. 55.
C. Sedelmeyer, Paris, May 25, 1907, No. 186 (1400 francs).

317. **THREE COWS AND SHEEP NEAR A CLUMP OF TREES.** Sm. 38.—In the foreground of a wooded landscape is a shady meadow. A red cow and a dun cow are lying down. A yellowish cow stands behind them. On a hill to the left are two horses near a clump of trees. On a bank to the right lies the herdsman asleep. In the bluish tone of the later works.

Signed in full, and dated 1661; panel, 19½ inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 107.

Sale.—Trouart, Paris, February 22, 1779 (3000 francs).

In the collection of Alexander Baring, London, 1834 (Sm., who valued it at £300).

In the collection of Lord Ashburton, The Grange, 1854 (Waagen, ii. 108); bought as a whole in 1907 by the London dealers Agnew and others.

318. **LANDSCAPE WITH A GIRL UNDER A TREE AND A SLEEPING HERDSMAN.**—Replica of 179 (Antwerp), for which see the description. [Compare 271*a*.]

Panel, 12 inches by 16 inches.

Sale.—Sir Charles Turner of London, Berlin, November 17, 1908, No. 86.

318*a*. **Landscape with Cattle.**—In front of a ruin covered with foliage, a herdsman drives cows, goats and sheep out of a stream. Near him in the water is a shepherdess. On the right is a view of lofty hills.

Canvas, 20 inches by 25 inches.

Sale.—A Dutch collection, Frankfort-on-Main, January 25, 1910, No. 80.

319. **A Hilly Landscape with a Great Tree in the Centre.**—The upper part of the tree is cut off by the frame. Beside the tree a herdsman, seen from the back, sits conversing with a woman holding a flat basket who stands before him. In front of the tree lie two cows and two sheep; to the left are two goats and a dog. High wooded hills in the distance. Very little sky.

Panel, 15 inches by 12½ inches.

Sale.—C. T. Yerkes, New York, April 5, 1910, No. 167—No. 102 of the *édition de luxe* of the catalogue.

319*a*. **A Cattle-Piece.**—A flat landscape. In front are several cows, sheep and goats. A herdsman sits on a felled tree.

Canvas, 10 inches by 14 inches.

Sale.—Dr. von Schönbach and others, Cologne, November 28, 1910, No. 108.

319*b*. **A Pig in a Landscape.**

Sale.—The Hague, May 3, 1729 (Terw. 8), No. 116 (28 florins).

320. **A RAM AND A SHEEP.** Sm. 33.—A ram lies near a tree-stump. Near it a sheep browses. Hilly distance. Blue sky. Delicate and harmonious. [Possibly identical with 322*d*. Pendant to 327.]

Signed with the monogram; panel, 5½ inches by 4½ inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1882, No. 83.

Sales.—Prince de Conti, Paris, April 8, 1777 (800 francs, with pendant).
Destouches, Paris, March 15, 1794 (800 francs, with pendant).
Joseph Barchard, London, 1826 (£73, with pendant).
Abraham, London, 1831 (£31 : 10s.).

In the collection of John Walter, Bearwood; it was there in 1857 (Waagen, Suppl. 296).

321. **Sheep.**—Four sheep are lying down together. In the left foreground is a yellowish sheep in sunlight, with its head to the right. Behind it to the right, also in sunlight, is a white sheep in profile to the left, with its head to the front resting on the first sheep's back. In the centre, farther back, is a yellow sheep with its head to the front; to the right of it is a black sheep with its head turned away; both these are in shadow. Branches lie in the right foreground. Probably a frag-

ment of a larger picture. Not very convincing, and in any case of slight importance.

Canvas, 3½ inches by 5½ inches.

In the collection of William Euing, Glasgow ; given as a whole to the city. In the Glasgow Art Gallery, 1908 catalogue, No. 1036.

321*a*. **A SHEEP AND A RAM.**—In the centre lies a sheep. Behind it to the right is a bleating ram. Near them is a withered tree. To the left is a grey pig. To the right are hens and pigeons. In the distance is a meadow with cattle grazing. A great white cloud in the blue sky.

Signed in full on the left, and dated 1658.

In the collection of J. Hage, Nivaa, 1908 catalogue, No. 63.

322. **THREE SHEEP IN A LANDSCAPE.**—A white and a brown sheep lie down ; one of them is in shadow. The third sheep stands in front, nibbling at a bush. In the distance three men load a waggon with hay. Beyond a wood stretches across the whole width of the picture. In the left distance is a sunlit meadow with haycocks. To the right is a withered tree. White clouds in the blue sky.

Signed in full on the left at foot, and dated 1659 ; canvas, 13½ inches by 11½ inches.

In the collection of Max Kann, Paris.

In the collection of K. von der Heydt, Berlin.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1900, No. 46.

In the collection of J. Hage, Nivaa, 1908 catalogue, No. 64 ; bought in Paris in 1903.

322*a*. **Landscape with Sheep.**—A herdsman reposing with a dog. In the distance is a little church. A good picture.

10½ inches by 12½ inches.

Sale.—J. P. Wierman, Amsterdam, August 18, 1762 (Terw. 265), No. 79 (77 florins).

322*b* and *c*. **Two Landscapes with Trees and Hedges.**—In one is a goat. In the other is a newly shorn sheep with other sheep and a sleeping peasant. Good background and fine sky.

Panel, 5½ inches by 5½ inches.

Sale.—Mlle. A. C. Putman, Amsterdam, August 17, 1803, No. 82 (190 florins, Roos).

322*d*. **A Ram and a Sheep near a Tree.**—A lamb farther back. [Possibly identical with 320. Pendant to 322*e*.]

Panel, 5 inches by 4½ inches.

Sale.—D. Versteegh, Amsterdam, November 3, 1823, No. 37 (880 florins, with pendant, Brondgeest).

322*e*. **A Herdsman and Sheep.**—Beyond two sheep lying down is a herdsman near a tree. In the distance is another sheep. [Possibly identical with 327. Pendant to 322*d*.]

Canvas, 5 inches by 4½ inches.

Sale.—D. Versteegh, Amsterdam, November 3, 1823, No. 38 (880 florins, with pendant, Brondgeest).

322*f*. **Two Sheep in a Landscape.**
Panel.

Sale.—Ommeganck, Antwerp, June 19, 1827, No. 808.

323. **A Ram and a Sheep in a Meadow.** Sm. 114.—A ram lies in front. Beyond it stands a sheep.
Dated 1651; panel, 5½ inches by 5 inches.

Sale.—London, 1828 (£10 : 10s.).

323*a*. **Landscape with a Woman near Sheep.**
Panel.

Sale.—Amsterdam, August 2, 1828, No. 123 (30 florins, Hopman).

324. **A Herdsman playing with his Dog.** Sm. 156.—Two lambs and a sheep lie in the foreground of a barren landscape. Beyond sits the herdsman playing with his dog. Near an old tree to the right is another sheep. [Pendant to 325.]
Dated 1661; panel, 8 inches by 6½ inches.

In the collection of the Hon. Henry Windsor, London, 1834 (Sm.).

325. **Landscape with Sheep.**—In front lies a sheep. Another sheep with a ragged fleece stands near it. At a distance, on the other side, a man and a woman sit together near a cottage. [Pendant to 324.]
Panel, 8 inches by 6½ inches.

In the collection of the Hon. Henry Windsor, London, 1834 (Sm.).

325*a*. **Landscape with Figures and Sheep by a Stream.**

Sale.—T. Norris, London, 1873 (£105, Smith).

326. **LANDSCAPE WITH A GOAT AND A KID.**—On a path in the centre stands the goat in profile to the right. Behind it on the left stands the kid with its head to the front. In the left foreground is a tree with strongly lighted branches; the top is cut off by the frame. Behind the animals is a thick wood, above which to the right is the cloudy sky. The animals are in full light. The landscape may be by Moucheron, to whom it is ascribed in the Habich sale-catalogue. It is very dark. The foreground seems to be by the same hand as the animals. A very charming picture.
Canvas, 15½ inches by 19 inches.

Sale.—Edward Habich, Kassel, May 2, 1892, No. 150; but sold in 1891, before the sale, to the National Gallery (with twelve other pictures for £2807).

In the National Gallery, London, 1906 catalogue, No. 1348.

326*a*. **A Picture with Horses and Figures.**—A fine work.
36 inches by 56 inches.

Sale.—Amsterdam, April 29, 1732 (Hoet, i. 373), No. 6 (350 florins).

327. **A SHEEP AND A GOAT IN A MEADOW.** Sm. 34, 36.—A sheep is lying down. Behind it stands a grey goat. Blue sky with clouds. "Exquisitely painted" (Sm.). [Pendant to 320. Possibly identical with 322*e*.]

Signed with the monogram, and dated 1661; panel, 5½ inches by 4½ inches.

Sm. mentions under Sm. 34, "A Goat and a Sheep in a Field," dated 1659, which was in the—

Sales.—Prince de Conti, Paris, April 8, 1777 (800 francs, with pendant).
Destouches, Paris, March 15, 1794 (800 francs, with pendant).
Joseph Barchard, London, 1826 (£73, with pendant).
Abraham, London, 1831 (£21).

Most probably this was identical with the picture, Sm. 36, the history of which is as follows:

Exhibited at The Hague, 1881, No. 295.

In the collection of Jonkheer J. Steengracht van Oost-Kapelle, The Hague, 1834 (Sm., who valued it at £36 : 15s.).

In the collection of the Baron C. A. A. van Pallandt, 1881.

In the collection of the Countess van Lynden, born Pallandt.

In the collection of Count van Lynden, Keukenhof, near Lisse.

328. **LANDSCAPE WITH SHEEP AND GOATS.**—In front are five sheep; three are lying down, and two stand up. Behind to the right a goat is browsing. On the left a herdsman sits leaning on a hewn rock conversing with a shepherdess, who stands before him on the right and points to the right. Beyond is a range of hills. In the right distance is a cottage with trees. In the middle distance a woman milks a goat.

Canvas, 16 inches by 22 inches.

Sale.—Adrian Hope, London, June 30, 1894, No. 66 (£210).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 226.

In the collection of John G. Johnson, Philadelphia.

329. **Landscape with a Goat and Four Sheep.** Sm. 56, and Suppl. 9.—The goat and three of the sheep are lying down in front. A clear sky; morning.

Dated 1659; panel, 7 inches, by 7½ inches.

Sale.—Le Brun, Paris, May 5, 1791 (730 francs).

In the possession of Gautier, 1840 (priced at 2500 francs).

330. **Shepherds with Sheep.**—In a meadow at the edge of a wood are two shepherds. One leans on his stick; the other sits with a basket between his legs. They watch two sheep, a ram, and a grey goat grazing in front.

Signed in full at foot, and dated 1657; canvas, 13½ inches by 10½ inches.

Sale.—D. Sellar of London, Paris, June 6, 1889, No. 87 (1500 francs).

331. **SHEEP AND GOATS AT PASTURE.**—In the distance, in a meadow with tall bushes, three sheep, a ram and a dark goat

graze under the eye of two shepherds. Repainted, but probably a genuine work originally.

Signed, and dated 1657; canvas, 13 inches by 10½ inches.

Sale.—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 94 (1050 mark).

332. **A GREY HORSE AT A HEDGE WITH TWO SHEEP.**—A grey horse stands facing right near a hedge which conceals his forelegs. He stands out in relief against dark clouds which fill the lower part of the sky. To the left lies a ram, with a sheep. A fine early work. In the style of the Berlin picture of this date (180).

Dated 1658; a small picture.

In the collection of Fritz Gans, Frankfort-on-Main.

333. **A GREY HORSE AND TWO SHEEP AT A HEDGE.** Sm. 22.—The horse stands on the farther side of a gate. Two sheep lie near. One of the fine early works with Dutch pastures in the style of the pictures at Berlin (180 and 348), in the Thieme collection, Leipzig (350), and in the National Gallery, London, Salting bequest (81).

Signed in full, and dated 1658; panel, 8 inches by 7 inches.

Sales.—Paris, 1773 (340 francs).
Destouches, Paris, March 21, 1794 (160 francs).
P. Panné, London, 1819 (£33 : 12s.).

In the collection of the Earl of Wemyss, Gosford House.

334. **TWO HORSES AND SHEEP AT PASTURE.**—A dark horse is grazing. Another lies down farther away. On the left, near some sheep, are two trees with scanty foliage. A fine distance. A good picture of the early period.

Canvas, 11½ inches by 14 inches.

In the collection of J. Porgès, Paris.

334*a*. **Landscape with a Horse and some Sheep.**—A fine picture.

8½ inches by 8 inches.

334*b*. **A Horse, a Sheep, and Peasants.**

Sale.—J. Milsted, London, 1825 (£158, Peacock).

334*c*. **Two Horses and Sheep in a River Landscape.**—On a point of land, projecting into the middle of a stream, are a grey horse, a dun horse and sheep. In the middle distance is a small country-house, with cottages. Cloudy sky.

Canvas, 16 inches by 26 inches.

Exhibited at Brussels, 1873, No. 178.
In the collection of Count Schönborn, Vienna, 1873.

335. **HORSES AND SHEEP AT PASTURE.**—In the centre a horse stands grazing, in profile to the right. To the left, a little behind him, another horse, facing left, lies on the ground near a fence. Beside and in front of the grazing horse are four sheep, one of which stands up.

Behind the fence are trees. In the right foreground is a stream. Beyond is a flat pasture with cattle. In the distance is a row of slender trees.

Canvas, 12 inches by 16 inches.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 183 (1350 francs).

336. **HORSES, SHEEP, AND GOATS AT PASTURE.** Sm. Suppl. 20.—A hilly country, with clumps of trees across the left half of the picture. In the left foreground two fine horses, a grey and a bay, put their heads together. Farther back on the right lie three sheep, with two goats, in a meadow. On the left lies a ram. Farther away a herdsman lies asleep under a tree. A fine clear picture of great beauty.

Dated 1657—according to Bode; canvas, 19 inches by 20 inches.

In the Royal collection, Windsor Castle; it was there in 1842 (Sm., who valued it at £450).

337. **A GLADE IN A WOOD.**—In a woodland meadow surrounded by elms a herd of deer are grazing. A stream flows diagonally across the meadow, and is crossed on the right by a bridge. On the nearer bank, in the centre, a hind drinks at the stream. Opposite her, on the farther bank, a stag lies on the grass. On the same side, farther away, another hind is grazing. Evening; the lower parts of the tree-tops are in shadow, and only the uppermost branches catch the light of the setting sun. Closely related to 207 (National Gallery, London).

Signed in full on the right at foot on a beam of the bridge, and dated 1658; panel, 10½ inches by 15 inches.

Bought in 1868 by the Frankfort Kunstverein for the gallery.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 320.

338. **The "Koekamp" at The Hague with Deer and a Horse.**—In the middle distance tall trees grow in the great meadow, and shade a large part of the foreground. In front are various plants. Through the tree-trunks is seen the sunlit distance. Stags, roe-deer, and a horse graze on the meadow and drink at a stream. In the Van der Vugt catalogue cows and figures also are mentioned. A masterpiece of the painter's. The "Koekamp" is the open ground at the entrance to the Wood (Bosch), where tame stags and roe-deer may be found to-day.

Canvas, 30 inches by 37 inches.

Sales.—Amsterdam, September 16, 1739 (Hoet, i. 600), No. 24 (40 florins).
Guerin, The Hague, September 13, 1740 (Terw. 26), No. 5 (70 florins).
Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 160), No. 51 (17 florins 5).
Servad, Amsterdam, June 25, 1778, No. 107 (290 florins, Fouquet).
J. Odon, Amsterdam, September 6, 1784, No. 2*.

338*a*. **Landscape with a Roe-Deer and a Stag in front.** Canvas, 11½ inches by 15½ inches.

Sale.—A. La Coste, Dordrecht, July 10, 1832, No. 80 (22 florins, Onder water van Puttershoek).

338*b*. **A Rabbit.**

Sale.—Lord Waldegrave of Strawberry Hill, London, 1842 (£10 : 10s., Farrer).

338*c*, *d*, *e*. **Three Landscapes with Animals.**

Sale.—Amsterdam, April 9, 1687 (Hoet, i. 7, 8, 10), No. 25 (120 florins), No. 62 (70 florins 10), No. 98 (54 florins).

338*f*. **A Washerwoman and Animals in a Landscape.**

Sale.—Jan François d'Arvielle, Amsterdam, July 15, 1705 (Hoet, i. 83), No. 44 (215 florins).

338*g*. **Landscape with Animals on the Spaarne (a River near Haarlem).**

Sale.—Amsterdam, May 18, 1706 (Hoet, i. 95), No. 15 (150 florins).

338*h*, *i*, *j*. **Three Landscapes with Animals and Figures.**

Sale.—Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 105, 109), No. 18 (245 florins), No. 88 (305 florins), No. 89 (175 florins).

338*k*. **Landscape in a Storm with Animals and Figures.**

Sale.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 359), No. 35 (25 florins).

338*l*, *m*. **Two Pictures with Animals and Figures.**

Sales.—David Grenier, Middelburg, August 18, 1712 (Hoet, ii. 359), No. 34 (43 florins).

Quirijn van Strijen, Haarlem, April 2, 1715 (Hoet, i. 177), Nos. 6 and 7 (553 florins).

338*n*. **Landscape with Animals.**—A good picture.
A small picture.

Sale.—J. Witsen, Amsterdam, March 23, 1717 (Hoet, i. 206), No. 17 (245 florins).

338*o*. **Landscape with Animals.**
A small picture.

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719 (Hoet, i. 225), No. 89 (10 florins).

338*p*. **Landscape with Animals.**
21 inches by 24 inches.

Sale.—Johan van der Hulk, Dordrecht, April 23, 1720 (Hoet, i. 248), No. 8 (41 florins).

338*q*. **Landscape with Animals.**
29 inches by 33 inches.

Sale.—Amsterdam, October 31, 1725 (Hoet, i. 314), No. 13 (378 florins).

338*r*. **Landscape with Animals.**

14 inches by 15 inches.

Sale.—Amsterdam, April 29, 1732 (Hoet, i. 374), No. 21 (210 florins).

338*s*, *t*. **Two Landscapes with Animals.**—[Pendants.]

It is uncertain whether the following are identical :

Sales.—Amsterdam, April 17, 1708 (Hoet, i. 117), Nos. 14 and 15 (105 florins, the pair).
Amsterdam, April 23, 1732 (Hoet, i. 372), No. 17 (70 florins).

338*u*, *v*. **Two Landscapes with Figures and Animals.**—Masterpieces.

18½ inches by 21 inches.

Sale.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 393), No. 113 (255 florins) and No. 114 (240 florins).

339. **A Little Wood with a few Figures and many Animals.**—One of the masterpieces.

Dated 1662 ; 13 inches by 12 inches.

Sale.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 481), No. 40 (350 florins).

339*a*. **Landscape with Figures and Animals.**

20 inches by 25 inches.

Sale.—Amsterdam, April 16, 1738 (Terw. 21), No. 56 (360 florins).

339*b*. **Landscape with a Woman and Animals.**

9 inches by 13½ inches.

Sale.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 550), No. 368 (59 florins).

339*c*. **A Pasture with Animals.**

18 inches by 23 inches.

Sale.—Amsterdam, October 1, 1738 (Hoet, i. 556), No. 14 (61 florins).

339*d*. **Landscape with Figures and Animals.**

11 inches by 14 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 21), No. 128 (11 florins 15).

339*e*. **Landscape with Figures and Animals.**—A fine picture.

28 inches by 24 inches.

Sale.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 136), No. 91 (122 florins).

339*f*. **Landscape with Animals.**

16 inches by 19 inches.

Sale.—David Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 241), No. 42 (15 florins).

339*g*. **Landscape with Animals.**—The animals stand out against the sky.

13½ inches by 17 inches.

Sale.—J. D. Pompe van Meerdervoort and J. van Huysum, Amsterdam, October 14, 1749 (Hoet, ii. 268), No. 6 (249 florins).

339*h*. **A Wood with a Herd.**
9 inches by 10½ inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 293), No. 48 (115 florins).

339*i*. **A Pasture with Animals.**—With accessories.
32½ inches by 28 inches.

In the collection of Johannes Lubbeling, Amsterdam, 1752 (Hoet, ii. 519).

339*j*. **Landscape with Animals.**
21 inches by 26 inches.

In the collection of Diderik van Slingeland, The Hague, 1752 (Hoet, ii. 406).

339*k*, *l*. **Two Pictures with Animals.**—With accessories.
10½ inches by 8 inches.

Sale.—Maria Beukelaar, Anthony de Waart, The Hague, May 19, 1752 (Hoet, ii. 317), No. 55 (80 florins).

339*m*. **Landscape with Animals and Figures.**
11½ inches by 15 inches.

Sale.—D. Reus, Amsterdam, May 24, 1752 (Hoet, ii. 338), No. 20 (300 florins).

339*n*. **Landscape with Animals and Figures.**
8½ inches by 11 inches.

Sale.—Jer. Tonneman, Amsterdam, October 21, 1754 (Terw. 98), No. 24 (186 florins).

339*o*. **Landscape with Figures and Animals.**
12 inches by 15 inches.

Sale.—Gerard Bicker, The Hague, April 4, 1755 (Terw. 121), No. 61 (89 florins).

339*p*. **Landscape with Animals.**
9½ inches by 13 inches.

Sale.—Rotterdam, June 28, 1756 (Terw. 152), No. 77 (15 florins).

339*q*. **Landscape with various Animals.**
8 inches by 15 inches.

Sale.—Pieter Testas, Amsterdam, March 29, 1757 (Terw. 177), No. 18 (170 florins).

339*r*. **Landscape with Figures and Animals.**
7½ inches by 6½ inches.

Sale.—Pieter Testas, Amsterdam, March 29, 1757 (Terw. 177), No. 19 (102 florins, with another picture by the artist).

339*s*. **Landscape with Figures and Animals.**—One of his best works.

35 inches by 45 inches.

Sale.—Gerard Hoet, The Hague, August 25, 1760 (Terw. 227), No. 83 (540 florins, Van Haaften).

339*t*. **A Bright Landscape with Figures and Animals.**
Panel, 12½ inches by 10½ inches.

Sale.—Jaques de Roore, The Hague, September 4, 1747 (150 florins).

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 445); in his store-room catalogue, December 1754, No. 328.

Sale.—W. Lormier, The Hague, July 4, 1763 (Terw. 334), No. 316 (600 florins).

339*u*. **Landscape with Figures and Animals.**
Panel, 8 inches by 10½ inches.

In the collection of B. da Costa, The Hague, 1752 (Hoet, ii. 471).

Sale.—Benjamin da Costa, The Hague, August 13, 1764 (Terw. 379), No. 73 (95 florins).

339*v*. **Landscape with Animals.**—Good and pleasing.
Canvas, 6 inches by 5 inches.

Sale.—Prince de Rubempré, Brussels, April 11, 1765 (Terw. 402), No. 96 (460 florins).

339*w*. **A Wood with Animals.**—A good picture.
19 inches by 24 inches.

Sale.—Leyden, June 1, 1765 (Terw. 449), No. 44 (31 florins).

339*x*, *y*. **Two Landscapes with Figures and Animals.**
Canvas, 14 inches by 17 inches.

Sale.—Brussels, July 23, 1767 (Terw. 623), No. 24 (145 florins).

339*z*. **Landscape with Animals and Figures in front.**
Panel, 10 inches by 13 inches.

Sale.—Pieter Bout, The Hague, April 20, 1779, No. 81 (23 florins 15).

340. **Landscape with Animals and a Herdsman.**—The herdsman sits under a solitary tree. Another herdsman stands in front of him. Near them is a dog. The animals appear to be by P. Potter.

Signed at foot; canvas, 18½ inches by 15½ inches.

Sale.—Amsterdam, July 4, 1785, No. 79 (51 florins, J. Yver).

341. **A Group of Cattle and Figures in a Landscape.** Sm. 73.—A masterpiece.

Sale.—Bryan, London, May 17, 1798, No. 26 (£110 : 5s.)—*see* Buchanan, i. 289.

341*a*. **A Hilly Landscape with a Cascade.**—Many figures and animals on a terrace.

Canvas.

Sale.—Antwerp, May 12, 1806, No. 3.

342. **Landscape with Animals.**

It is uncertain whether two or more of the following are identical :

Sales.—Amsterdam, September 24, 1686 (Hoet, i. 5), No. 5.
Amsterdam, September 22, 1694 (Hoet, i. 19), No. 18 (57 florins).
Amsterdam, April 20, 1695 (Hoet, i. 28), No. 5 (89 florins).
Amsterdam, May 13, 1705 (Hoet, i. 76), No. 15 (55 florins).
Jakob de Flines, Amsterdam, March 20, 1720 (Hoet, i. 239), No. 29 (22 florins).
Amsterdam, March 22, 1720 (Hoet, i. 241), No. 9 (80 florins)—a good picture.
Amsterdam, June 4, 1727 (Hoet, i. 317), No. 7 (410 florins).
Jan Smees, Amsterdam, April 6, 1729 (Hoet, ii. 386), No. 32 (33 florins)—a good picture.
Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 417), No. 125 (105 florins).
Hendrik Schut, Rotterdam, April 8, 1739 (Hoet, i. 573), No. 19 (60 florins).
Izaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 87), No. 108 (14 florins 5).
Sebastiaan Heemskerk, Amsterdam, March 31, 1749 (Hoet, ii. 233), No. 5 (50 florins)—a good picture.
F. Pauwels, Brussels, August 22, 1803, No. 120 (275 francs).
Brussels, August 1, 1842, No. 112.

342*a*. **Landscape.**—A meadow with three figures, a little child, and animals.

Sale.—B. Mallinus, Brussels, September 22, 1842, No. 12.

342*b*. **Landscape with Animals.**—Near a fountain in a fine landscape are several animals.

Signed in full ; canvas.

Sale.—Antwerp, February 24, 1851, No. 3.

343. **Landscape with Figures and Animals.**

It is uncertain whether two or more of the following are identical :

Sales.—Amsterdam, May 16, 1696 (Hoet, i. 38), No. 97 (70 florins).
Antoni Daems, Amsterdam, April 28, 1706 (Hoet, i. 91), No. 1 (305 florins).
Pieter van der Lip, Amsterdam, June 14, 1712 (Hoet, i. 146), No. 4 (235 florins).
Laurens van der Hem, Amsterdam, April 19, 1713 (Hoet, i. 148), No. 4 (300 florins).
Amsterdam, May 6, 1716 (Hoet, i. 194), No. 7 (300 florins).
Hendrik Sorgh, Amsterdam, March 28, 1720 (Hoet, i. 242), No. 8 (205 florins).
Jan Smees, Amsterdam, April 6, 1729 (Hoet, ii. 385), No. 5 (255 florins)—a masterpiece.
Amsterdam, May 16, 1730 (Hoet, i. 349), No. 6 (61 florins)—a good picture.

Amsterdam, April 23, 1732 (Hoet, i. 371), No. 4 (212 florins)—a good picture.
Antwerp, February 24, 1851, No. 86—on panel.

343*a*. **Landscape with Animals.**
Signed, and dated 1663.

Sale.—S. Wheeler, London, 1871 (£225 : 15s., Colnaghi).

343*b*. **Figures and Animals near a Ruin.**
26 inches by 22 inches.

Sale.—Britten Slee and others, London, March 25, 1901, No. 43.

343*c*. **A Pastoral Scene in a Landscape.**—Herdsmen in front. A ruin in the distance.

Signed in full on the right at foot, and dated 1665; panel, 14 inches by 17½ inches.

Sale.—Lachmann and others, Munich, June 2, 1902, No. 230.

343*d*. **Peasants and Animals resting at a Spring.**
Panel, 11 inches by 14 inches.

Sale.—Younge and others, London, November 23, 1902, No. 130.

343*e*. **Peasants with Animals near Ruins.**
35 inches by 46 inches.

Sale.—MacAndrew, London, February 14, 1903, No. 141.

343*f*. **Landscape with a Peasant driving his Herd.**
12½ inches by 14½ inches.

Sale.—F. Yeats Edwards and others, London, July 13, 1903, No. 92.

343*g*. **A Peasant and Animals near a Shed.**
18½ inches by 16½ inches.

Sale.—Sir J. A. Jacoby and others, London, February 5, 1910, No. 78.

344. **ITALIAN LANDSCAPE WITH A FERRY.** Sm. 155.—A river fills the foreground, with a ferry-boat, in which are eleven men and women, three children, a cow and a dog. Two men are busy with a sail in the middle. A helmsman stands at the tiller. In front a dog barks at three wild ducks flying in front of the boat to the right. Beyond the ferry-boat the bank rises. Above to the left is a clump of trees; farther back is an Italian house. On the right are ranges of hills. Cloudy sky. "A slight and freely painted picture" (Sm.).

Signed in full on the boat, and dated 1667; canvas, 25 inches by 30½ inches.

In the Mannheim Gallery.
In the Palace, Schleissheim, 1834 (Sm.).
In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 488.

345. **LANDSCAPE WITH A FERRY.**—A broad river fills the foreground and bends to the left round a projecting bank. A ferry-boat takes a diagonal course across; in it are ten or eleven figures, including two horsemen. In front at the prow stands a dog, barking at ducks

in the water. To the left, on the edge of the picture, is a ferry-house, past which goes a waggon. Nearer the front, and close to the bank, is another boat. On a rocky hill to the right stands a castle. The sky with light clouds fills more than half of the picture. Among the pictures of the same theme—compare 344, and 8 and 9—this is the best composition. One of A. van de Velde's earliest works.

Signed in full on the boat, and dated 1656; panel, 11½ inches by 11½ inches.

See Bode, "The Schwerin Gallery," p. 133; and Hofstede de Groot, "The Schubart Collection," pp. 32-33.

Sales.—Izaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 82), No. 23 (71 florins).
Johan Verkolje, Amsterdam, October 24, 1763, No. 11 (91 florins, Jan Carré).
J. de Vos, Amsterdam, July 2, 1833, No. 36.

In the collection of the Prince zu Hohenzollern-Hechingen, Löwenberg.

Sale.—M. Schubart, Munich, October 28, 1899, No. 75 (7020 mark).

In the Strassburg Gallery, 1903 catalogue, No. 157.

345*a*. **Figures crossing in a Ferry-Boat.**

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 600), No. 23 (101 florins).

345*b*. **A Ferry-Boat in which Cattle are crossing.**

Sale.—Cornelia Outman, Amsterdam, February 6, 1776, No. 3 (30 florins).

346. **The Ferry.**—On a placid stream with reflections, a ferry-boat filled with various figures and animals moves to the left, where cottages stand on the bank amid trees and bushes.

Panel, 8 inches by 10 inches.

Sale.—P. Calkoen, Amsterdam, September 10, 1781, No. 132 (70 florins, Faisch).

347. **The Ferry-Boat.** Sm. 83.—A view on the banks of a canal. Several peasants under a tree and a horseman await the return of a ferry-boat which is taking a carriage and passengers across. In the middle distance fishermen haul their nets.

Dated 1663.

Sales.—Countess of Holderness, London, 1802 (£55 : 13s.).
Edward Coxe, London, 1807 (£74 : 11s.).
Philip Hill, London, 1811 (£157 : 10s.).

348. **A FLAT CANAL LANDSCAPE.**—A canal fills the whole foreground. It leads to the left, towards the middle distance, and receives a second canal on the right. On the promontory between the two canals a grey horse and a dun horse graze; farther to the right are five sheep. On the farther bank is a Dutch villa with a tower amid trees. Near it, on the extreme left, is a thatched cottage, in front of which is a boat with an angler. On the right is a flat distance, with a cottage, near which horses and cows are grazing. In the smooth surface of the water the light sunlit clouds are reflected. One of the painter's best pictures; of the earliest period, with plenty of atmosphere.

Canvas, 16 inches by 26 inches.

In the collection of Count Schönborn, Vienna, 1866.

In the Suermondt collection, Aachen, bought in 1874 for the Berlin Museums.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 922 B.

349. **A RIVER LANDSCAPE WITH SAILING BOATS AND COWS BY THE WATER.**—A flat landscape, with a canal filling almost the whole foreground and leading away in the centre towards the distance. By the left bank, which is somewhat far back, are two sailing-boats and a little boat. Beyond is a village amid trees. In the right foreground are two cows and a sheep; a brown cow drinks at the stream, while a grey cow lies on the grass. On a projecting bank farther back are two other cows, which are reflected in the water. A very tender and charming youthful work in the style of 348 (Berlin). It was formerly ascribed to Adriaen and Willem van de Velde. Bürger in the catalogue (p. 155) declares that neither of them painted this "black" picture. Lafenestre and Richtenberger also wrongly state that the attribution to Adriaen is doubtful.

Canvas, 8½ inches by 13 inches.

Sales.—Antoni Sijdervelt, Amsterdam, April 23, 1766 (Terw. 512), No. 14 (270 florins)—ascribed to A. and W. van de Velde.

J. B. Bicker, Amsterdam, July 19, 1809, No. 57 (220 florins, J. Spaan).

J. D. Bosch and others, Haarlem, June 10, 1812, No. 1.

In the collection of the Duc d'Arenberg, Brussels; W. Bürger's 1859 catalogue, No. 64.

350. **THE RIVER MOUTH.**—On the nearer bank, which is grass-grown, two sheep, a horse, and a goat are grazing. On the left bank, which is farther away, is a cottage amid many trees; on the water are boats. "The picture is completely filled with light and vapour, and yet the local colour is refined, and the drawing most delicate" (Bode in "The Thieme Collection"). [Cf. 333.]

Signed in full on the right at foot, and dated 1658; panel, 10 inches by 13 inches.

Exhibited at Berlin, 1890, No. 209.

In the Henderson collection.

In the W. Gumprecht collection.

In the collection of the late Alfred Thieme, Leipzig, 1900 catalogue, No. 31; it was acquired in 1895.

351. **A RIVER SCENE WITH A RUINED STONE BRIDGE.**—A herdsman drives a herd of cows across the bridge. A bull leaps upon the last cow (the bull is now painted out). The river flows from the left foreground to the centre and thence into the distance. In the water to the left is a horseman, who waters a led horse. On the right a road leads to the bridge, the first two arches of which are broken down and covered with planks. At the left end of the bridge is a big stone tower with trees beyond. At the entrance to the tower is a pro-

jecting roof, under which a traveller sits conversing with a girl. In the distance is a hilly landscape.

Signed in full on the bridge in the centre, and dated, according to the Dudley catalogue, 1645. (This date is impossible; on the 1828 lithograph the third figure seems to be a 5); canvas, 30 inches by 47 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1871.

Lithographed in the Arenberg catalogue of 1829, before the bull was painted out.

Sale.—(Possibly) J. van Leyen, Amsterdam, April 17, 1720, No. 26 (23 florins 10).

In the collection of the Duc d'Arenberg, Brussels, 1829 catalogue, No. 90; but not mentioned in W. Bürger's 1859 catalogue.

Sales.—Marquis de Salamanca, Paris, June 3, 1867, No. 129 (5000 francs).
Earl of Dudley, London, June 16, 1900, No. 7.

In the possession of the New York dealer L. R. Ehrich.

352. **A PASTURE WITH CATTLE BESIDE A CANAL.**—Two cows lie down and a goat stands up on a bank of a stream in front. Two other cows and a sheep stand in the water. On the other bank is a row of willows. Meadows stretch away into the distance. A fine picture, transparent and delicate in colour.

Panel, 6 inches by 8 inches.

Sale.—D. Sellar of London, Paris, June 6, 1889, No. 86 (1650 francs).

In the collection of the late Adolphe Schloss, Paris.

352*a*. **Landscape with a River, Figures, and Animals.**

Sale.—Amsterdam, April 27, 1740 (Hoet, ii. 1), No. 10 (80 florins).

352*b*. **A Canal Scene with a Horseman in front.**—Evening. Beautiful reflections in the water. A very fine picture.

Sale.—Countess of Holderness, London, March 6, 1802, No. 64 (£55 : 13s., Seguier)—*see* Buchanan, i. 316.

352*c*. **A Castle surrounded by Water.**

Canvas, 12 inches by 9 inches.

In the Hollandt collection, Brunswick, 1843 (Parthey, ii. 704).

352*d*. **A Building with a Mill by the Water.**

In the Haseloff collection, Berlin, 1856 (Parthey, ii. 704).

352*e*. **A Herd-Girl and Cows by a River.**

14½ inches by 12 inches.

Sale.—London, May 19, 1904, No. 44.

352*f*. **A River Landscape.**—A herdsman, a woman, two cows, and some sheep.

14 inches by 18 inches.

Sale.—J. G. Menzies and others, London, February 25, 1905, No. 124.

353. **THE COAST SEEN FROM THE DUNES.** Sm. 125.—On the left is a fisherman's cottage. A woman leans on the half-

door conversing with two men, one of whom is seated. Near them is a dog. A fisherman comes past. In the centre a road leads away, bending to the right round a dune. On the road a traveller with a dog goes away; a woman comes forward towards him. The dunes to right and left are grass-grown; above them are seen ships' masts. On a dune in the centre stand a horseman and a fisherman, seen from the back, with a dog to the left of them. A lady and a gentleman walk towards them. Beyond the dunes is the rough sea. The sky fills more than half the picture. An astonishingly fresh picture, obviously painted from nature.

Signed with the monogram on the right at foot, and dated 1667; panel, 11½ inches by 15½ inches.

Exhibited in the Six Exhibition, Amsterdam, 1900, No. 149.

Sale.—J. van Nispen, The Hague, September 12, 1768 (Terw. 671), No. 9 (165 florins).

In the collection of Six van Hillegom, Amsterdam, 1834 (Sm., who valued it at £210).

In the collection of J. Six, Amsterdam.

354. **A COAST SCENE.**—In the centre are two men; one is seen from the back; the other lies on the ground, pointing to the right. Many small figures on the shore. The picture has something of the manner of Abraham Storck.

Signed on the left at foot, with a second signature beneath, that has been read as "Storck"; panel, 10½ inches by 14 inches.

In the collection of the late Q. C. Shaw, Boston.

355. **THE SHORE AT SCHEVENINGEN.** Sm. 130.—The blue sky with light clouds fills four-fifths of the picture. To the right is the sea; the waves break gently on the beach. To the left is the shore with the dunes, behind which rise the church, a house, and a distant tower. In the right foreground are fishermen with nets; one fisherman stands apart on the extreme right looking out to sea. From the centre a lady and gentleman from the town approach, walking hand in hand; behind them are a boy, a woman and a dog. Behind them to the right a waggon with two horses stands in the water. A waggon with four horses comes down from the dunes. Near the front a man, a woman, and children wade through a stream. On the extreme left a horseman gallops up, followed by a dog. Beyond, at the foot of the dunes, are boats; one of them is afloat. The finest of the painter's coast scenes. Sm. was wrong in asserting that "this once beautiful picture" had been "severely injured by cleaning and restoration."

Signed in full on the left at foot on a piece of wood, and dated 1658; canvas, 20 inches by 28½ inches.

In the principal Kassel inventory of 1749, No. 98.

In the Louvre, Paris, 1806-15.

In the Kassel Gallery, 1903 catalogue, No. 374.

356. **ON THE SHORE.** Sm. 149.—In the left foreground a fisherman's family, eight persons in all, are seated near a wooden hut. Among them, on the left, are a mother with a child, who stretches out

his hands towards a woman seated on the ground to the right, and an old man with a boy standing on his knee. To the right of the group stands a fisherman; a dog leaps up at him. Near him is a boy carrying another boy on his back. On the right a road leads down to the sea. A waggon goes towards the shore; a man runs behind it. In the centre, farther back, is a coach with four horses, accompanied by horsemen, with several figures beyond. On the sea are many boats, including five which have sails. The sky, with dense white clouds, fills most of the picture. A "little gem of art" (Sm.).

Signed in full on the left in shadow, and dated somewhat illegibly 1665; panel, 16½ inches by 21½ inches.

Engraved in the *Musée Français* by Hulk (Sm.).

Sales.—Jer. Tonneman, Amsterdam, October 21, 1754 (Terw. 98), No. 23 (260 florins).

C. van Heemskerck, The Hague, October 7, 1765 (Terw. 498), No. 37 (16 florins 5).

In the collection of William V., Stadtholder (Terw. 716).

In the Louvre, Paris, 1795-1815.

In the Royal Gallery, The Hague, 1910 catalogue, No. 198; it was there in 1834 (Sm., who valued it at £420).

357. **A COAST SCENE.** Sm. 79.—In the centre is a closed tilt waggon; a woman looks out of an opening at the side. Two horses, a grey and a bay, draw the waggon to the left. A beggar with a wooden leg, on the left, holds out his hat. In the left foreground a lady and gentleman converse with three fishermen, one of whom lies on the ground. Beyond is a cottage, in front of which children watch the dogs at play. Not far away is a dune, on which people are standing. To the right of the waggon various people walk on the shore; in front are a boy carrying a plank and a man with a basket on his back. Beyond is the sea, with two boats afloat, and a third lying on the beach. The foreground, in slight shadow, is covered with rough grass. A dog sniffs at some bones. The sky fills two-thirds of the picture. Not quite so fine as the pictures at Kassel (355) and The Hague (356).

Signed in full on the right at foot, and dated 1660; canvas, 15 inches by 19½ inches.

Sale.—Countess of Holderness, London, March 6, 1802, No. 70 (£162 : 15s., Stainforth)—*see* Buchanan, i. 316.

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 133; it was in the Royal collection in 1834 (Sm.).

358. **A COAST SCENE.**—In front are two figures, one standing and the other lying down; a dog barks at a horse. A sandhill with greenish grass is behind them. In the distance is the shore with two groups of figures. In one group are fishermen, and a gentleman in red with a little boy and a dog behind him. In the other group a horseman rides into the water near a little boat lying on the beach and a sailing-boat under way to the left. An attractive little picture. It has been somewhat damaged, but is very well worth restoring. [Possibly identical with 367.]

Canvas, 10 inches by 14 inches.

Sale.—Mrs. John Ashley and others, London, May 31, 1907, No. 52 (£96 : 12s., Sir Spencer Maryon Wilson).

In the collection of Sir Spencer Maryon Wilson, Charlton House, near London.

359. **A COAST SCENE.**—Figures and a dog in the distance. The sea is very finely rendered.

Signed in full on the left at foot.

In the Nîmes Museum, Gower collection.

360. **THE SHORE AT SCHEVENINGEN.** Sm. 13.—In the centre a coach drawn by six grey horses and followed by attendants in blue liveries moves towards the left foreground. On the left are a lady and gentleman near a boat lying on the sand, and a fisherman with a net. Behind the dunes to the left rises the spire of the church tower of Scheveningen. In the distance a waggon with two horses comes down from the dunes. On the sea are a few fishing-boats. A summer afternoon. A "superlative production of art" (Sm.).

Signed in full to the right on a piece of wood, and dated 1660; panel, 14½ inches by 19½ inches.

Engraved by De Ghendt and Lorieux in the *Musée Français.*

Sales.—J. van Schuylenburg, The Hague, September 20, 1735 (Hoet, i. 453), No. 77 (155 florins, Clock).

Arnoud Leers, Amsterdam, May 19, 1767 (Terw. 598), No. 35 (220 florins).

Gerard Braamcamp, Amsterdam, July 31, 1771, No. 238 (1000 florins, F. Fouquet).

Prince de Conti, Paris, April 8, 1777, No. 413 (5072 francs, Feuillet)—*see* Ch. Blanc, i. 382.

Trouart, Paris, February 22, 1779, No. 114 (3800 francs, Vaudreuil)—*see* Ch. Blanc, i. 445.

Nogaret, Paris, 1780 (2500 francs).

Comte de Vaudreuil, Paris, November 24, 1784, No. 66 (6801 francs, Paillet)—*see* Ch. Blanc, ii. 100.

In the Louvre, Paris, 1903 catalogue, No. 2593; it was there in 1834 (Sm.).

360*a*. **The Shore at Scheveningen.**—About thirty-three figures. A gentleman in a cloak stands at some distance from the coach, drawn by four grey horses, belonging to the Prince of Orange.

13½ inches by 17½ inches.

Sale.—Madame de Cossé, Paris, November 11, 1778 (1441 francs)—*see* Ch. Blanc, i. 423.

360*b*. **A Sea-Piece.**—A calm sea with warships and boats. On the shore to the left are figures in the style of D. Teniers. Probably this was by Willem van de Velde.

Panel, 16 inches by 14½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 37 (8 florins 15, Bloemmaert).

361. **The Shore at Scheveningen.** Sm. 133.—A view from the

dunes, looking out to sea. In front are two fishermen; one lies on the sand, pointing to the distance; the other stands, seen from the back, with his hands behind him. Nearly twenty figures are scattered over the beach; some are shrimp-fishing in the surf. At sea are a few fishing-boats. In front are some scanty herbage, a reed fence and a dog. [Compare 362.]

Panel, 9½ inches by 13½ inches.

Engraved by Le Bas as "Petite Marine."

Sale.—(Probably) Destouches, Paris, March 21, 1794 (300 francs)—similar in description, according to Sm.

362. **The Shore at Scheveningen.** Sm. 60.—Numerous figures. A post-waggon with two horses. [Compare 361.]

Panel, 8 inches by 10 inches.

Sale.—Destouches, Paris, March 21, 1794 (481 francs).

363. **A Coast Scene.**—The shore near a fishing-village. Persons on foot and on horseback come down from the dunes. Several fishing-boats are coming in. In front is a post-waggon. By Adriaen and Willem van de Velde.

Sale.—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 124 (1799 florins, Brondgeest).

364. **A Coast Scene.** Sm. 159.—A sandy beach in front and to the left. On a shelving bank are two men, one of whom is seated. Beyond are two sailors in a fishing-boat lying on the shore. A third man stands in the water, pulling his little boat into the sea. Three boats with two other small vessels lie alongside a wooden pier which extends across two-thirds of the picture. On the right a man with a long pole stands at the water's edge. Beyond him comes a rowing-boat full of people. A fine day. A "free and clever production" (Sm.).

Panel, 12½ inches by 17 inches.

In the collection of Richard Winstanley, London, 1834 (Sm.).

365. **On the Shore.**—On the shore are a well-dressed gentleman and a lady with a number of boys who are about to bathe. Beyond, fishermen stand near two fishing-boats drawn up on the beach. On the right an officer and a lady are walking. On the shore are other boats and figures. In the distance are dunes and buildings.

Signed; panel, 23½ inches by 34 inches.

Sale.—E. J. de Court van Valkenswaard, Dordrecht, April 12, 1848, No. 178 (210 florins, Dreyer).

366. **The Shore at Scheveningen.**—On the right is a church tower. Various figures on the shore. The surf shows that the tide is coming in. According to Waagen, this is the painter's finest coast scene.

Signed, and dated 1665.

In the collection of John Chapman, near Manchester, 1857 (Waagen, Suppl. 418).

367. **The Shore at Scheveningen.**—The dunes fill the right side

of the picture and stretch away into the distance. A gentleman comes from the right with a lady on a dun horse, followed by a falconer. The gentleman speaks to a manservant, hat in hand, who points to the shore. Numerous figures are on the shore, which extends to the left distance. In front and behind the horse is a pack of hounds. Above the dunes rise some roofs and a church tower. [Possibly identical with 358.]

Panel, 10 inches by 14 inches.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 127 (1575 francs, De Four).

367*a*. **The Shore at Scheveningen.**—With many figures.

Canvas, 23½ inches by 32 inches.

Sale.—Faber, Stuttgart, April 28, 1870, No. 114.

368. **A WINTER LANDSCAPE.** Sm. 142.—On a frozen canal a richly caparisoned grey horse draws a sledge to the right. In the sledge are three gentlemen and a lady; the coachman walks at the side. In the left foreground are skaters. In the right foreground a boy puts on his skates. Another boy stands near, holding a stick. Beyond, two men play golf or hockey. In the right distance are cottages.

Signed in full on the right, and dated 1665 or 1663—the new Antwerp catalogue gives the date as 1662, and Sm. as 1668; panel, 12 inches by 15½ inches.

In the Van Saceghem collection, Ghent, 1834 (Sm., who valued it at £210).

Sales.—Th. Patureau, Paris, April 20, 1857.

Vicomte du Bus de Gisignies, Brussels, May 9, 1882 (10,450 francs, for the Antwerp Museum).

In the Antwerp Museum, 1905 catalogue, No. 733.

369. **WINTER PASTIMES ON THE TOWN-DITCH.** Sm. 121.—At the corner of the high town wall to the right is a house with a stepped gable. The frozen town-ditch fills the right half of the picture and bends round to the right, with a bridge across it in the distance. The bank to the left is lined with trees, with a haystack or shed among them. On the ice are many figures. In the centre foreground a young man takes off his skates. Behind him and a little to the right stands a boy, looking at another boy on a small sledge on the extreme right. In the left foreground, on the bank, stand two men with a dog; farther back stand a lady and a gentleman, whom a man with a boy offers to push in a hand-sleigh. In the right middle distance a man and a woman skate forward. Between them and the wall a sledge with a richly harnessed dark horse goes to the left, past the corner of the wall. In the distance are numerous other figures. Cloudy sky.

Signed in full on the left at foot, and dated 1665 or 1669; canvas on panel, 13 inches by 16 inches.

In the De la Bouexière collection, Paris, from which it was bought in 1754 by Le Leu for Dresden.

In the Dresden Gallery, 1908 catalogue, No. 1659.

370. **FROST SCENE.** Sm. 31.—A broad expanse of ice. In

the left distance is a narrow strip of land, with a windmill, cottages, and a church, obviously that of Haarlem. On some grass in the left middle distance is pitched a refreshment tent with a sign hung out. There are numerous figures, especially crowding round the tent towards which a man pushes a sledge with a cask. In the left foreground two women sit in a rude sleigh, pulled by a girl and pushed by a man and a woman towards the centre. In front of the girl stands a shivering boy. Beyond her is a man with a basket on his shoulder. In the right foreground a group of four men play golf or hockey; the man to the left is addressing the ball. Beyond them are skaters with a dog. The sky fills nearly three-fourths of the picture; there are some dark clouds in the centre. "Always deservedly esteemed as a *bijou* of the rarest excellence" (Sm.). [Compare 375.]

Signed in full on the left at foot, and dated 1668; panel, 11½ inches by 14 inches.

Engraved by Aliamet in the Mariette collection.

Sales.—Mariette, Paris, February 1, 1775, No. 31 (4000 francs)—*see* Ch. Blanc, i. 266.

Prince de Conti, Paris, April 8, 1777 (4000 francs, Remy, bought in)—*see* Ch. Blanc, i. 382.

Comte Pourtalès, Paris, 1826; bought with the Comte's Dutch and Flemish pictures by Sm. and Thomas Emmerson (and valued at £315).

In the collection of Sir Robert Peel, Bart., 1834 (Sm.); bought as a whole for the National Gallery in 1871.

In the National Gallery, London, 1906 catalogue, No. 869.

371. **A FROZEN CANAL.** Sm. 46.—On a frozen canal are numerous figures of skaters and men with sledges. In the left foreground, in front of a hut, is a dove-cot shaped like a church on a tall pole. Farther back a horseman crosses a wooden bridge. In the distance is a village with a church. A good picture, almost all in the same tone.

Signed in full on the boards of the hut, and dated 1668; canvas, 9 inches by 11½ inches.

Sale.—Comte de Vaudreuil, Paris, November 24, 1784, No. 67 (1100 francs, Paillet)—*see* Ch. Blanc, ii. 101.

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1903 catalogue, No. 2598; it was there in 1816, and valued by the experts (at 3000 francs).

372. **A WINTER SCENE.**—Good coloured figures. The figures are finer than those of Van der Neer, and the landscape is certainly not inferior to his work.

In the collection of Baron E. de Rothschild, Paris.

373. **A SNOWY WINTER SCENE.**—On the ice in front are two figures behind a sledge. One fastens a skate. The other cuts wood. On the right is a group of snow-covered cottages. In the left distance is a village with a massive church tower.

Signed in full on the right at foot; 11½ inches by 14 inches.

In the collection of John G. Johnson, Philadelphia.

374. **WINTER SCENE.** Sm. 158.—On the left is a cottage with two snow-covered trees. In front is a woman with a grey cloth round her head; near her is a dog, and behind her is a boy. Beyond these is a man on a grey horse, seen from the back; an old man begs of him. Two boys throw snowballs at a woman who goes towards the left foreground and looks round timidly. She wears a red skirt, a blue apron, and a black jacket with red sleeves. Beyond is a canal with trees. A very fine picture.

Canvas, 15½ inches by 18½ inches.

Sale.—Ph. van der Schley and D. du Pré, Amsterdam, December 22, 1817, No. 125 (580 florins, Brondgeest)—with the dimensions reversed.

In the possession of the Amsterdam dealer J. Hulswit, 1834 (priced at 600 florins).

In the collection of Sir Frederick Cook, Bart., Richmond, No. 119.

374*a*. **A Small Winter Scene.**

Sale.—Amsterdam, September 12, 1708 (Hoet, i. 127), No. 37 (60 florins).

374*b*. **A Winter Scene.**—Very carefully rendered.

10 inches by 16 inches.

Sale.—The Hague, July 15, 1749 (Terw. 53), No. 11 (118 florins).

374*c*. **A Winter Scene.**—Boys throwing snowballs.

13 inches by 16 inches.

Sale.—Arnoud Leers, Amsterdam, May 19, 1767 (Terw. 599), No. 37 (21 florins).

374*d*. **A Winter Scene.**—In front a man fastens his skates. On the ice are skaters and others. To the left is a wooden bridge near a village road.

Panel, 12½ inches by 15½ inches.

Sales.—Amsterdam, June 13, 1770, No. 70 (30 florins).
P. Locquet, Amsterdam, September 22, 1783, No. 376 (50 florins, Yver).

375. **A Winter Scene.** Sm. 20.—In front are several persons playing golf or hockey and skating. In the distance is a village. Very similar to 370.

Canvas, 10 inches by 12 inches.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 240 (329 florins, P. Calkoen).
P. Calkoen, Amsterdam, September 10, 1781, No. 131 (331 florins, Fouquet).
Marquis de Montesquieu, Paris, December 9, 1788 (1300 francs).
(Possibly) A. Meynts, Amsterdam, July 15, 1823, No. 31 (390 florins, Brondgeest); this was on panel, 10 inches by 12 inches, and contained two men playing golf or hockey, two others looking on, a peasant with a sledge for goods, and skaters. But if, as Sm. says, the picture was sold in Paris in 1788, it is unlikely that it reappeared at Amsterdam in 1823.

376. **A Winter Scene with Snow.** Sm. 62.—A cottage beside a

canal. On the ice are a skater and a man in a red jacket pushing a sledge with a child in it. [Possibly identical with 383*a*.]

Panel, 7½ inches by 5 inches.

Sales.—Ant. Sijdervelt, Amsterdam, April 23, 1766 (Terw. 512), No. 13 (105 florins).
Destouches, Paris, March 21, 1794 (351 francs).
John Trumbull, London, February 1797, No. 12 (£10 : 10s.)—*see* Buchanan, i. 260.

377. **A Winter Scene.**—The village of Ouderkerk on the Amstel. Skaters and persons walking on the ice.

Panel, 9 inches by 12 inches.

Sales.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 248 (150 florins, Wubbels).
Nieuhoff, Amsterdam, April 14, 1777, No. 209 (63 florins, Van der Schley).
Amsterdam, July 22, 1811, No. 54.

377*a*. **A Winter Scene.**—Many figures. Finely drawn.

Panel, 10½ inches by 11 inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 169 (17 florins 10, Kok).

378. **A Winter Scene.**—A view of an expanse of ice near a cottage and a bridge. Skaters and others. In front three men play golf or hockey. A boy is seated.

Panel, 10 inches by 11 inches.

Sale.—H. Reydon and others, Amsterdam, April 5, 1827, No. 159 (90 florins, Engelberts).

379. **A Winter Scene.**—A gentleman, seen from the back, converses with another who holds a stick. In front a man fastens his skates. Several other figures on the ice.

Panel, 9 inches by 10½ inches.

Sale.—A. W. C. Baron van Nagell van Ampsen, The Hague, September 5, 1851, No. 70 (250 florins, Chapman).

379*a*. **A Winter Scene.**—Many skaters.

In the Haseloff collection, Berlin, 1856 (Parthey, ii. 705).

380. **Winter.** Sm. 135.—A strong wind is blowing. On a road is a peasant with his hands in his breeches pockets. Near him is a woman with a foot-warmer. A boy holds his hat tight. All are struggling against the wind; so, too, is a woman who goes away from them. The view extends along a frozen canal. Across the ice comes a woman with some firewood. On the other side of the road goes a peasant. Beyond is a cottage with figures and skaters. [Pendant to 170 ("Summer").] The pair "are delightful specimens of art" (Sm.).

Panel, 9 inches by 7½ inches.

Sales.—Amsterdam, May 18, 1706 (Hoet, i. 95), No. 24 (52 florins, with pendant).

Isaak Walraven, Amsterdam, October 14, 1765 (Terw. 503), No. 11 (545 florins, with pendant).
J. J. de Bruyn, Amsterdam, September 12, 1798, No. 55 (730 florins, Van der Werff, with pendant).
A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 115 (820 florins, De Greef for Van der Werff, with pendant).
Jurriaans, Amsterdam, August 28, 1817, No. 67 (1999 florins, Cranenburg, with pendant).

In the collection of the Baron van Brienen van de Grootelindt, The Hague, 1834 (Sm., who valued the pair at £126).

Sale.—Baron G. Th. A. M. van Brienen van de Grootelindt of The Hague, Paris, May 8, 1865, No. 45 (32,000 francs).

380*a*. **A Winter Scene.**

Exhibited at Leeds, 1868, No. 615.
Then in the collection of Robert Napier.

381. **Winter.**—Outside a snow-covered hut stands a sleigh drawn by a bay horse, with peasants near it. A man sits on a boat lying on the bank fastening his skates. On a frozen river in the left distance are skaters and persons in sledges.

Panel, 9½ inches by 13½ inches.

Sale.—Wyl von Wymetal and others, Cologne, June 14, 1895, No. 250.

382. **A Winter Scene.**—A round tower stands on the left by a frozen canal, which stretches from the front to the back. In the distance are the houses of a village. Numerous skaters and persons on sledges enliven the expanse of ice.

Copper, 6 inches by 8 inches.

Sale.—D'Eve and others, Cologne, March 20, 1899, No. 192.

383. **A WINTER SCENE.**—On a river are numerous skaters and sledges. In the distance is a bridge. Quite ruined.

Signed with the monogram on the right at foot; 8 inches by 10½ inches.

Sale.—Wedewer, Cologne, May 1, 1899, No. 237.

383*a*. **A Winter Scene.**—Buildings, with skaters and other figures. [Possibly identical with 376.]

Panel, 7 inches by 6 inches.

Sale.—Martineau, London, March 2, 1901, No. 152.

383*b*. **A Winter Scene.**—On the ice are many skaters. To the left are a house and a windmill. In the right distance are houses and clumps of trees. In the centre a sailing boat is frozen in.

Panel, 10 inches by 14 inches.

Sale.—A Dutch collection, Frankfort-on-Main, January 25, 1910, No. 81.

383*c*. **A Winter Scene.**—A horseman and other figures.
16½ inches by 18½ inches.

Sale.—J. D. Ichenhäuser, London, December 3, 1910, No. 165.

383*d*. **A Boy outside an Orphanage holding a Duck.**
Canvas, 23 inches by 18 inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. B. 113.

384. **A HILLY LANDSCAPE.**—Of the late period. Dark and badly hung.
Canvas, 13 inches by 16 inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 595.

384*a*, *b*. **Two Pictures with Figures.**
12 inches by 15 inches.

In the collection of Nicolaas van Breemen, The Hague, 1752 (Hoet, ii. 485).

384*c*. **Landscape with Figures.**
25 inches by 26 inches.

In the collection of Hendrik Verschuuring, The Hague, 1752 (Hoet, ii. 481).

384*d*. **Landscape with Fine Figures.**
5½ inches by 7½ inches.

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 91 (9 florins 5).

384*e*. **Landscape with Figures.**—A fine picture.
Panel, 8½ inches by 12½ inches.

Sale.—D. Schorer, Middelburg, April 15, 1771, No. 28 (£3 : 2s. 1 gr., D. S. Schorer).

384*f*. **Landscape with Figures and Animals.**
12½ inches by 15½ inches.

Sale.—Comte de Calemberg, Brussels, May 8, 1773, No. 11 (75 francs).

385. **A Landscape.**

It is uncertain whether two or more of the following were identical :

In the inventory of the goods of the widow of Franz Joosten de Vries, Amsterdam (who died 1665), drawn up by the dealer Teunis Albertz (the picture was valued at 45 florins)—noted by A. Bredius.

Sales.—De Amory, Amsterdam, June 23, 1722 (Hoet, i. 264), No. 75 (6 florins).
The Hague, May 3, 1729 (Terw. 8), No. 115 (83 florins)—very carefully executed.
Hendrick Schut, Rotterdam, April 8, 1739 (Hoet, i. 573), No. 20 (64 florins)—a small picture.
The Hague, November 24, 1744 (Hoet, ii. 152), No. 8 (50 florins).
F. Kamermans, Rotterdam, October 3, 1825, No. 220 (22 florins, Luchtmans).

386. **INTERIOR OF A COWSHED WITH A BROWN COW AND A WHITE GOAT.**—The back wall and the roof-beams of the shed fill most of the picture. The light falls from above to the left

upon the cow, which lies in profile to the right with its head to the front, and upon the goat lying to the left. A good and clever little picture.

Signed in full on a piece of wood in the right foreground; canvas, 9½ inches by 7½ inches.

Exhibited at Düsseldorf, 1904, No. 395.

Sale.—Van Bochom Maas and others, Amsterdam, March 18, 1902, No. 93 (265 florins).

In the collection of M. M. van Valkenburg, The Hague.

386*a*. **A Sheep-Pen.**

Sales.—Amsterdam, May 6, 1711, No. 23 (290 florins).
C. van der Laan, Amsterdam, April 21, 1718 (Hoet, i. 213) (515 florins).

386*b*. **A Stable with a Peasant, a Horse, and a Pig.**—With other animals.

Sale.—Amsterdam, April 27, 1740 (Hoet, ii. 1), No. 7 (20 florins).

386*c*. **A Horse's Stable.**—In a stable a groom rubs down a horse which stands at the manger. Beside it are two goats lying down and two standing.

Panel, 15½ inches by 13 inches.

Sale.—Rotterdam, August 7, 1798, No. 70 (8 florins 15, with a picture by J. van de Velde, Sera).

386*d*. **A Stable.**—A stable with two horses at the manger. Near them is a groom. At the side are goats and a lamb, with some hens.

Canvas, 12½ inches by 16 inches.

Sale.—Amsterdam, November 29, 1854, No. 53.

386*e*. **A Cowshed.**—A cow lying down, a cock and hens, in a shed. [Pendant to 386*f*.]

Panel, 7½ inches by 6½ inches.

Sale.—P. F. van der Wallen and others, Rotterdam, November 5, 1868, No. 84.

386*f*. **A Stable.**—A bay horse and a goat in a stable. [Pendant to 386*e*.]

Panel, 7½ inches by 6½ inches.

Sale.—P. F. van der Wallen and others, Rotterdam, November 5, 1868, No. 85.

386*g*. **Interior of a Shed with Cows.**

Panel.

Sale.—Viscount Oxenbridge, London, December 9, 1899, No. 129.

387. **A Study from Nature.**

In the collection of J. W. Meil, Berlin, 1786—*see* Nicolai, *Beschreibung von Berlin*, ii. 844.

387*a*. **A Study of Two Cows lying down and Three Heads of Oxen.**

Sale.—Jakob Lauwers and others, Amsterdam, December 13, 1802, No. 219.

387*b*. **Three Heads of Oxen.**—A study.

Sale.—Amsterdam, May 24, 1815, No. 30 (4 florins 15, Hulswit).

387*c*. **A Study with several Animals.**
Canvas on panel, 8 inches by 10½ inches.

Sale.—J. Hulswit, Amsterdam, October 28, 1822, No. 121 (8 florins 25, Brondgeest).

387*d*, *e*. **Two Pictures.**

Sale.—Amsterdam, March 22, 1720 (Hoet, i. 241), No. 10 (104 florins the pair).

387*f*, *g*. **Two Pictures.**
Smaller than 343—which was No. 5 in the sale.

Sale.—Jan Smees, Amsterdam, April 6, 1729 (Hoet, ii. 385), No. 6 (110 florins).

387*h*. **A Picture.**

Sale.—Jan Smees, Amsterdam, April 6, 1729 (Hoet, ii. 385), No. 7 (65 florins).

387*i*. **A Picture.**—Carefully rendered.

Sale.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 394), No. 128 (225 florins).

A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED

Dated. 96. A Woman milking a Cow near a Willow. Bridgewater House, London.

1642 (?). 306*a*. Cattle at Pasture. Count Rasponi sale, Brussels, 1880.

1647 (?). 289. Landscape with Cattle grazing. E. Gray, London, 1834.

1650 (? 1658). 199. A Herdsman with Two Cows in a Flat Pasture. Hamburg Kunsthalle.

1651. 323. A Ram and a Sheep in a Meadow. Sale in London, 1828.

1652 (? 1653). 83. Landscape with a Cottage. G. Braamcamp sale, Amsterdam, 1771.

1654. 215. Landscape with Cattle at Pasture. Lieut.-Col. G. L. Holford, London.

165(?)5. 351. A River Scene with a Ruined Stone Bridge. The dealer L. R. Ehrich, New York.

1655. 151. Landscape with a Herdsman driving an Ox and blowing a Horn. Baron de Hirsch sale, London, 1897.
201. Peasants with Cattle at Pasture. Weber, Hamburg.

1656. 234. Two Cows. Wachtmeister, Wanas (Sweden).
345. Landscape with a Ferry. Strassburg Gallery.

1657. 330. Shepherds with Sheep. D. Sellar sale, Paris, 1889.
331. Sheep and Goats at Pasture. Baron Königswarter sale, Berlin, 1906.
336. Horses, Sheep, and Goats at Pasture. Windsor Castle.

1658 (? 1650). 199. A Herdsman with Two Cows in a Flat Pasture. Hamburg Kunsthalle.

1658. 25. A Smithy with a Grey Horse. Boymans Museum, Rotterdam.
28. Portrait of a Mounted Cavalier, said to be Prince Frederick Henry of Orange. A. J. Robarts, London.
82. The Farm; with Cattle and Figures. Duke of Westminster, London.
95. The Farm Cottage. National Gallery, London.
173. A Riding-School in the Open Air. S. de Jonge, Paris.
180. Cows at Pasture. Kaiser Friedrich Museum, Berlin.
207. A Forest Scene. National Gallery, London.
231. Cattle at Pasture. Boymans Museum, Rotterdam.
291. Sheep at Pasture. O'Neil sale, London, 1837.
296. Landscape with Cattle. E. P. Cremer sale, Middelburg, 1847.
321*a*. A Sheep and a Ram. J. Hage, Nivaa.
332. A Grey Horse at a Hedge with Two Sheep. Fritz Gans, Frankfort-on-Main.
333. A Grey Horse and Two Sheep at a Hedge. Earl of Wemyss, Gosford House.
337. A Glade in a Wood. Städel'sches Kunstinstitut, Frankfort-on-Main.
350. The River Mouth. The late A. Thieme, Leipzig.
355. The Shore at Scheveningen. Kassel Gallery.

1659 (? 1662). 93. Cattle at Pasture with a Milkmaid. Dresden Gallery.

1659 (? 1669). 224. The Watering-Place. Petit Palais des Beaux-Arts, Paris.

1659. 8. The Flight into Egypt. Schwerin Museum.
39. Landscape with an Officer on Horseback. Gotisches Haus, Wörlitz.
41. Landscape with a Man on a Grey Horse and Cattle. J. van Bergen van der Grijp sale, Soeterwoude, 1784.
103*d*. The Milkmaid. J. van Bergen van der Grijp sale, Soeterwoude, 1784.
223. Landscape with Animals. Louvre, Paris.
322. Three Sheep in a Landscape. J. Hage, Nivaa.
329. Landscape with a Goat and Four Sheep. Gautier, 1840.

166– (?). 235. Cows and Sheep at Pasture. Count Czernin von Chudenitz, Vienna.

1660. 45. A Farmer and his Wife on Horseback. J. Goll van Franckenstein sale, Amsterdam, 1833.
54. A Herd of Cattle. Aeltere Pinakothek, Munich.
233. Landscape with Cattle. The late Baron F. von Rothschild, Waddesdon Manor.
275. Landscape with Animals. Vlassoff, Moscow.
302. Hilly Landscape with Cows and Sheep. Baron Anselm von Rothschild, Vienna, 1873.
357. A Coast Scene. Buckingham Palace, London.
360. The Shore at Scheveningen. Louvre, Paris.

1661 (? 1667). 35. Soldiers and Cattle on a Field-Path. Luxemburg Museum.

1661. 65. The Market-Cart. C. Brind, London, 1834.
221. Landscape and Animals. Louvre, Paris.
222. Landscape and Animals. Louvre, Paris.
317. Three Cows and Sheep near a Clump of Trees. Lord Ashburton, The Grange, till 1907; bought as a whole by the dealers Agnew and others.
324. A Herdsman playing with his Dog. Hon. Henry Windsor, London, 1834.
327. A Sheep and a Goat in a Meadow. Count van Lynden, Keukenhof.

1662 (? 1659). 93. Cattle at Pasture with a Milkmaid. Dresden Gallery.

1662. 26. The Woman Drinking. Dresden Gallery.
33. Travellers enquiring the Way. Kassel Gallery.
72. Landscape with Cattle passing a Ford. Leuchtenberg, St. Petersburg.
110. A Pastoral Scene. C. Bredel sale, London, 1875.
134. Landscape with a Woman at a Stream. The dealer T. Emmerson, London, 1834.
143. Landscape with Cattle and a Woman nursing a Child. The dealer F. Kleinberger, Paris.
169. The Hunting-Party. Earl of Northbrook, London, till 1885.
204. Cattle at Pasture. Karlsruhe Gallery.
225. Cattle and Sheep with a Herdsman. The dealer J. Depret, Paris.
254*a*. Italian Landscape with Cattle. L. Th. de Vogel sale, Amsterdam, 1794.
280. Cattle at Pasture. C. Birch sale, London, 1828.
339. A Little Wood with a few Figures and many Animals. S. van Huls sale, The Hague, 1737.

1663 (or 1662). 155. A Hunting-Party. The late Baron Alphonse de Rothschild, Paris.

1663 (? or 1665). 368. A Winter Landscape. Antwerp Museum.

1663. 2. Jacob leaving Laban. Wallace Collection, London.
21. Mercury, Argus, and Io. Prince Liechtenstein, Vienna.
81. The Little Farm. National Gallery, London.
121. Cattle at Pasture, with an Angler. (Probably) the late Baron Alphonse de Rothschild, Paris.

1663. 140. Cattle in a Wood. The Hague Gallery.
156. A Hunting-Party. Baron Edmond de Rothschild, Paris.
176. A Hilly Landscape. Rijksmuseum, Amsterdam.
208. A Bay Horse. National Gallery, London.
216. Hilly Landscape with Cattle. Lieut.-Col. G. L. Holford, London.
218. Noonday Rest. Wallace Collection, London.
295. A Wooded Park with Cattle. J. Rogers sale, London, 1847.
343*a*. Landscape with Animals. S. Wheeler sale, London, 1871.
347. The Ferry-Boat. P. Hill sale, London, 1811.

1664. 3. The Annunciation of the Virgin. E. W. Lake sale, London, 1847.
11. Gethsemane. Augustinian Church "De Ster," Amsterdam.
13. Christ mocked by the Soldiers. Sale in Amsterdam, 1877.
15. The Scourging of Christ. Augustinian Church "De Ster," Amsterdam.
38. A Hilly Landscape. The late Baron F. von Rothschild, Waddesdon Manor.
50. A Mounted Herdsman with Cattle at a Fountain. Fitzwilliam Museum, Cambridge.
97. Landscape with Cattle. Buckingham Palace, London.
119. Landscape with an Angler. J. Hage, Nivaa.
120. Landscape and Animals. The Louvre, Paris.
138. Resting. Rijksmuseum, Amsterdam.
185. Cattle at Pasture near a Viaduct. Chicago Art Institute.

About 1665. 118. Hay-Making. Lord Ashburton, The Grange, till 1907; bought by the dealers Agnew and others.

1665 (? or 1663). 368. A Winter Landscape. Antwerp Museum.

1665 (or 1666). 56. Landscape with Cattle; a Shepherdess on Horseback. John G. Johnson, Philadelphia.

1665 (or 1668). 182. Cattle reposing. Duc d'Arenberg, Brussels.

1665 (or 1669). 369. Winter Pastimes on the Town-Ditch. Dresden Gallery.

1665. 12. Christ at Gethsemane. B. H. Honeywood sale, London, 1895.
20. Mercury, Argus, and Io. Petit Palais des Beaux-Arts, Paris.
70. Two Herds of Cattle meeting at a Ford. Lady Wantage, London.
170. Returning from the Chase. Barclay Field, London, 1888.
188. Cattle and Sheep amid Ruins. Dresden Gallery.
313*a*. Landscape with Cattle. A. Jaffé sale, Cologne, 1905.
343*c*. A Pastoral Scene in a Landscape. Lachmann sale, Munich, 1902.
356. On the Shore. The Hague Gallery.
366. The Shore at Scheveningen. John Chapman, near Manchester, 1857.

1666. 21*a*. Mercury, Argus, and Io. J. Porgès, Paris.
48. The Ferry. Rijksmuseum, Amsterdam.
74. Cows, Sheep, Horses, and Figures at a Placid Stream. Sale in Amsterdam, 1756.

1666. 80. The Country-House amid Trees. Kaiser Friedrich Museum, Berlin.
98. A Woman milking a Goat outside a Thatched Barn. Buckingham Palace, London.
153. The Stag-Hunt. Städel'sches Kunstinstitut, Frankfort-on-Main.
154. The Hawking-Party. Buckingham Palace, London.
287. Cattle at Pasture. C. Bredel, London, 1834.

1667 (probably not 1661). 35. Soldiers and Cattle on a Field-Path. Luxemburg Museum.

1667. 29. A Portrait-Group in a Landscape. Rijksmuseum, Amsterdam.
77. Landscape with Cattle crossing a Stream. A. Buckley sale, London, 1901.
102. Milking-Time. P. A. B. Widener, Philadelphia.
125. A Herdsman and a Woman with a Distaff. A. de Stuers, Paris (stolen).
133. A Pastoral Scene. A. Meynts sale, Amsterdam, 1823.
141. A Pastoral Scene with a Woman hushing her Child. Leipzig Museum.
189. Cattle in a Gateway. Dresden Gallery.
281. A Pastoral Scene. J. Maitland sale, London, 1831.
344. Italian Landscape with a Ferry. Aeltere Pinakothek, Munich.
353. The Coast seen from the Dunes. J. Six, Amsterdam.

1668 (or 1665). 182. Cattle reposing. Duc d'Arenberg, Brussels.

1668. 7. Repose on the Flight into Egypt. J. Porgès, Paris.
10. Repose on the Flight into Egypt. C. Brind, London, 1834.
19. Landscape with St. Jerome. Schwerin Museum.
49. A Wooded Landscape with Cattle. Kaiser Friedrich Museum, Berlin.
52. A Hilly Landscape with Cattle coming down a Path. Speck von Sternburg, Lützschena.
123. A Pasture with Cattle. Héris (Biré) sale, Brussels, 1841.
142. The Herdsman's Family. Louvre, Paris.
186. Oxen and Sheep at Pasture, with a Herdsman reposing. Lewis Fry, Clifton.
195. At the Fountain. Städel'sches Kunstinstitut, Frankfort-on-Main.
211. Cattle in a Wooded Landscape. Buckingham Palace, London.
217. Landscape with a Herdsman, a Shepherdess, and Cattle. G. H. Tite, London.
300. Cattle in a Woodland Meadow. G. Field, London, 1857.
370. Frost Scene. National Gallery, London.
371. A Frozen Canal. Louvre, Paris.

1669 (or 1659?). 224. The Watering-Place. Petit Palais des Beaux-Arts, Paris.

1669 (or 1665). 369. Winter Pastimes on the Town-Ditch. Dresden Gallery.

1669. 32. Landscape with Cattle and a Woman on a Grey Horse. The late C. Morrison, Basildon Park.
108. A Milk-Maid. H. Harvey, 1868.
127. Idyllic Landscape with Cows and Sheep resting. Aeltere Pinakothek, Munich.

1669. 139. Female Peasant with Cattle. Glasgow Art Gallery.
152. The Hunt. Rijksmuseum, Amsterdam.
178. A Cow drinking. J. Six, Amsterdam.
205. A Pastoral Scene. Karlsruhe Gallery.
227. The Sleeping Shepherdess. A. de Stuers, Paris.
299. Landscape with Cattle. H. D. Seymour, Knoyle House, 1857.
303. Landscape with Cattle. Auguiot sale, Paris, 1875.

1670. 23. Vertumnus and Pomona. J. R. West, Stratford-on-Avon, 1834.
36. An Italian Landscape with Cattle. Aeltere Pinakothek, Munich.
76. Cattle passing a Ford. Stiels sale, Cologne, 1897.
94. Milking-Time. Glasgow Art Gallery.
106. A Milkmaid. Earl de Grey, 1834.
109. A Milkmaid outside a Cottage. I. Péreire sale, Paris, 1872.
171. Landscape with a Mounted Sportsman. A. Seymour sale, London, 1896.
232. Cattle resting by a Stream. Schwerin Museum.
283. Cattle at Sunset. Goll van Franckenstein sale, Amsterdam, 1833.
286. Landscape with Cattle. Colonel H. Baillie, London, 1834.
298*a*. Cattle at Pasture. F. Heusch, London, 1854.

1671. 22. Mercury, Argus, and Io. S. B. Goldschmidt sale, Vienna, 1907.
71. Cattle passing a Ford. Aeltere Pinakothek, Munich.
79. The Hut. Rijksmuseum, Amsterdam.
126. Landscape with Cattle. Steengracht, The Hague.
148. The Piping Herdsman. F. Heusch, London, 1854.
206. A Pastoral Scene. Karlsruhe Gallery.
228. Landscape with a Herdsman and Seven Cows. Hermitage, St. Petersburg.
285. Cattle in a Landscape. James Smith, Ashlyns, 1834.

1672. 9. The Flight into Egypt. Bourgeois sale, Cologne, 1904.
288. Rustic Courtship. The dealer Farrer, London, 1834.
311*a*. Cattle at Pasture. Rümerskirch sale, Munich, 1903.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, Vol. V. (1834), or Smith's Supplement (1842), corresponds in this catalogue to the number given in the second or third column respectively.

Thus if the reader desires to find Sm. Suppl. 4, he must look for 4 in the first column and then notice the corresponding number in the third column headed "Sm. Suppl.," namely, 30. Thus, Sm. Suppl. 4 = HdG. 30.

	Sm.	Sm. Suppl.		Sm.		Sm.
1	50	153	30	= Sm. 7*	60	362
2	2	137	31	370	61	96
3	74	291	32	169	62	376
4	216	30	33	320	63	144
5	211	= Sm. 23	34	327	64	174
6	227	= Sm. 42	35	120	65	108
7	125	= Sm. 43	36	= Sm. 34	65*	113
7*	63, 122*a*	...	37	245	66	254
8	69	([1])	38	317	67	104
9	100	= Sm. 56	39	143	68	46
10	286	292	40	285	69	262
11	222	= Sm. 48	41	136	70	162
12	147	186	42	173	71	258
13	360	= Sm. 47	43	148	72	264
14	97	= Sm. 153	44	105	73	341
15	79	152	45	316	74	267
16	134	= Sm. 80	46	371	75	295
17	82	= Sm. 92	47	20	76	263
18	83	([2])	48	305	77	224
19	177	= Sm. 143	49	22	78	55
20	375	336	50	= Sm. 47	79	357
21	221	= Sm. 26	51	59	80	110
22	333	= Sm. 25	52	252	81	260
23	37	= Sm. 100	53	253	82	261
24	77	228	54	118	83	347
25	141	166	55	42	84	265
26	156	= Sm. 45	56	329	85	290
27	155	= Sm. 65	57	255	86	268
28	58	= Sm. 8	58	256	87	103*f*
29	119	= Sm. 41	59	154	88	= Sm. 45 (?)

[1] "The Village Holiday" of the sale:—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 125; only the figures are by A. van de Velde, as Sm. suggested.

[2] "Cattle and Herdsman," in the Scottish National Gallery, Edinburgh, 1909 catalogue, No. 11, from the collection of Sir James Erskine of Torrie; it seems to be too weak for A. van de Velde himself.

	Sm.		Sm.		Sm.
89	65	114	323	139	48
90	95	115	32	140	67
91	70	116	36	141	142
92	109	117	212	142	368
93	175	118	54	143	123
94	= Sm. 67	119	71	144	140
95	282	120	127	145	284
96	274	121	369	146	106
97	287	122	93	147	283
98	289	123	178	148	45
99	44	124	138	149	356
100	29	125	353	150	122
101	12	126	185	150*	257
102	281	127	121	151	73
103	28	128	8	152	103
104	182	129	195	153	297
105	([1])	130	355	154	10
106	278	131	33	155	344
107	23	132	66	156	324
108	3	133	361	157	325
109	51	134	53	158	374
110	202	135	380	159	364
111	280	136	170	160	288
112	210	137	56		
113	98	138	80		

[1] "A Yellow Ox standing near a Gracht in Amsterdam": a dog lying to the left; background with horses and trees, and so on, by J. van der Heyde; panel, 11½ inches by 14 inches; in the sale:—Otto W. J. Berg, Amsterdam, June 7, 1825 (490 florins). This picture is more properly included among the works of J. van der Heyde; indeed, Sm. has done so, describing it under J. van der Heyde, 109, as in the collection of Jeremiah Harman, 1834, and there stating with more accuracy that it is on canvas, 13 inches by 15½ inches. It is now in the collection of William T. Blodgett, New York, and was shown at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 45, as "Bull in the Street," canvas, 12½ inches by 15½ inches.

SECTION XVI

PAULUS POTTER

PAULUS POTTER was born at Enkhuizen in November 1625, and was buried at Amsterdam on January 17, 1654. He was a son of Pieter Potter, a versatile painter, whose works, including Biblical subjects, pastoral scenes, pictures of cavalry fights and guard-rooms, still-life, and single figure-pieces, are very unequal in merit. Pieter was also a glass-painter, and for a time was a partner in a gilt-leather factory. Soon after the birth of his son Pieter went to Leyden, where he can be traced between 1628 and 1631, and then to Amsterdam. It was here that young Paulus apparently received his first lessons, first of all, no doubt, from his father, and afterwards, probably, from Nicolaes Moeyaert, an artist whose temperament was akin to that of Pieter Potter, but who was more talented and even more versatile. The earliest pictures by Paulus, dating from about 1640, such as "Abraham setting out for Canaan" at Nürnberg (1), show distinctly the influence of Moeyaert. On May 2, 1642, Paulus Potter is said to have gone as a pupil to Jacob de Wet at Haarlem. This generally accepted statement rests upon an entry in a note-book of De Wet's, which was quoted by Van Eynden and Van der Willigen (1840, vol. iv. p. 152), and which was at a later date in the possession of A. van der Willigen, the nephew of the author. The younger Van der Willigen, however, does not mention this entry (*Les Artistes de Haarlem*, p. 325), although he translates the contents of the note-book and introduces the translation with the words "En voici le contenu" ("These are the contents"). As the note-book seems to have disappeared, it is no longer possible to investigate the matter. Have Van Eynden and Van der Willigen misread the manuscript? Did the entry, which came at the end of the note-book and not in its proper place in chronological order, seem suspicious to the younger Van der Willigen, and did he for that reason leave it out of his translation? We do not know, and can only say that, so long as the note-book does not come to light and the entry is quoted as extant and genuine, we attach no value to this statement. There is no affinity whatever in style between the very mediocre Jacob de Wet and Paulus Potter, and on May 2, 1642, the date of the alleged entry, Paulus was already a

finished artist. There are dates on pictures of his painted in that year; indeed, there are dated pictures of the year 1640.

At first Paulus lived with his father at Amsterdam. In August 1646 we find him at Delft; three years later he is mentioned in the guild-registers of The Hague. In May 1652 he returned to Amsterdam, where he died of consumption in January 1654. He attained no greater age than twenty-eight years and eight weeks—a fact which is far too often left out of account by critics of his life's work.

Potter devoted himself exclusively to the painting of animals, chiefly domestic animals in Dutch pastures. Probably he was no traveller. The sphere of his activity was restricted to three towns, Amsterdam, Delft, and The Hague. More than any other of his contemporaries, he was the painter of the illimitable Dutch plain with its cattle, horses, and smaller animals. He renders excellently the character of the "polders." They are viewed for the most part from a somewhat elevated standpoint, on a dyke or a hill. He must often have seen the "polders" from the windows of his house at what was then the south-eastern boundary of The Hague. In that direction he looked out upon the country-house of Binkhorst and the village of Rijswijk, both of which are often represented in his pictures. The towers of Delft, too, appear many a time on the horizon.

In a large group of Potter's pictures there is no middle distance. It is hidden by the dyke, falling steeply at the back, which, as has been said, very often forms the foreground. This often disturbs the coherence of the picture, especially when the animals in front, as in the famous "Bull" at The Hague (48), are painted life-size. The fact that the "Bull" nevertheless stands out against the background in extraordinarily plastic relief proves that this youth of twenty-one was admirably skilled in suggesting atmosphere.

Potter is the painter of placid and comfortable animal life. He does not care for animated scenes such as Wouwerman painted. Where he attempts them, as in the great "Bear-hunt" at the Rijksmuseum (160), he fails completely. He fails, too, in painting men and women. Bode justly observes that Potter is so very much of an animal portrait-painter that he is not only free from any tendency to give a human character to his animals, but even errs in the opposite direction, and in painting men seems inclined to give them an animal character. Yet it must not be forgotten that there are among Potter's works a whole series of clever and amusing genre subjects; reference may be made, for instance, to Nos. 90, 97, 113, 114, and 149. Moreover, in some of the scenes outside a house or stable there is seen through the open door an effect of sunlight entering from the back, recalling the similar effects of light in Pieter de Hooch's pictures (see, for example, No. 114).

Potter observes every detail of nature as if through a microscope; he reproduces every accident. Not a blade of grass in the foreground, not a leaf on a tree, not a hair on the hide of his animals, escapes his eye. But he subordinates the details to the whole effect. In spite of the abundance of details his pictures, with few exceptions, are harmonious and restful. It is one of the most noteworthy qualities of the Dutch school that a Dou could paint every fibre on a broomstick, a De Heem every dewdrop on his

vegetables, a Van der Heyde every joining in the plaster on his buildings, a Potter every blade of grass in his foregrounds, without letting the work become small in treatment or restless. The observer may recognise this sign of greatness in them most easily when he compares the work of these masters with that of their imitators.

Although Potter is much more of a draughtsman than a painter, he lacks sufficient anatomical knowledge to draw his animals with unfailing accuracy. He is at his best when he has allowed the cattle or horses to pose before him in restful content; he has not always grasped their movements correctly. The fact that in his time the breeds of horses and cattle in Holland were very different from what they are now, increases the feeling of surprise which his animals often arouse in us.

Potter has not won the highest praise by his colossal pictures such as "The Bull" at The Hague (48), the "Bear-Hunt" at the Rijksmuseum (160), or the equestrian portrait in the Six collection (10), but rather by a number of cattle-pieces with a few cows, such as are preserved in the galleries at Paris (52), Turin (42), Kassel (39, 47), and Schwerin (54), and in private collections such as that of Jonkheer Steengracht (26) and that of the Earl of Ellesmere at Bridgewater House (27), and also by two rich compositions of farmyards which have long been celebrated, namely, the picture in the collection of the Duke of Westminster at Grosvenor House, London (94), and that with the cow making water at the Hermitage, St. Petersburg (114). In these masterpieces the representation of animal life is combined with a fulness of subject-matter and with an excellent rendering of sunlight. Excellent, too, is the suggestion of morning light in a little piece in the Czernin collection (106). Remarkably true to nature, also, is the life-size "Wolfhound" outside his kennel at the Hermitage, St. Petersburg (132).

In the case of a painter who only lived to be twenty-eight, it is very difficult to trace out an artistic development. Potter's youthful works, painted up to his twenty-first year (1646), may be distinguished by a certain clumsiness in drawing and composition. They are strongly influenced by his father and by his second teacher Moeyaert. In the "Abraham setting out for Canaan" there seem to be obvious signs of collaboration between the father and the son, for the figures may be ascribed to Pieter and the animals to Paulus. Soon after 1646 Potter attained his artistic zenith. The masterpieces just named in the collections of Count Czernin and the Duke of Westminster are dated 1647; "The Bull" at The Hague dates from the same year, and "The Great Farm" at the Hermitage from 1649. In his later years Potter's style becomes somewhat softer and shows a transition from the manner of a draughtsman to that of a painter. To the year 1652 belong several remarkable works, while in 1653 the disease which preyed upon him naturally had an enervating influence on his art. Yet his equestrian portrait of Tulp is just as astonishing a production for a man who was to die a few months later from consumption as "The Bull" was for a youth of twenty-one.

Potter was exceptionally industrious. His work in painting is, comparatively speaking, as extensive as that of the most prolific among other painters. Houbraken, who derived his information from the descendants

of Potter's widow by her second marriage, says that Potter never took a country walk without carrying his sketch-book and using it assiduously. Unfortunately, these sketch-books have been lost, and there are only a few drawings which may be attributed with certainty to Potter. Many of the drawings, even in celebrated collections, which are attributed to him are only copies of his pictures or of the etchings, about twenty in number, which may safely be attributed to him.

PUPILS AND IMITATORS OF PAULUS POTTER

Although the works of PIETER POTTER (1597-1652) show, on the whole, little resemblance to the pictures of his son Paulus, they are often ascribed to Paulus because the signature is similar. But while Pieter only gives the initial P of his Christian name, Paulus always writes his Christian name in full. This fact, together with the difference in the subjects treated by the two painters, suffices to distinguish the works of the father from those of the son. And the dates, which almost always occur on the works of both painters, are of further assistance. Pictures later than 1652 cannot be by the father; those dated earlier than 1640 can scarcely be by the son.

The connection between the youthful Paulus and the capable CORNELIS CLAESZ MOEYAERT (born before 1600-1669?) has been discussed above. Another older and more old-fashioned painter, whose pictures and drawings of cattle have often caused his work and that of Paulus to be confused, is CORNELIS SAFTLEVEN (1608-1681). And Wouwerman's master PIETER VERBEECK (who died about the year 1653) has painted some landscapes with horses, at the Haarlem Museum, which so closely resemble such pictures by Potter as "The Old Grey Hunter" in the National Gallery (151),[1] that it is easy to understand why Verbeeck's works are often attributed to his greater rival.

The nature of the artistic relationship between Potter and his fellow-countryman KAREL DU JARDIN (1622-78), who was the elder by three years—which of them was the receptive colleague and which the fount of inspiration—cannot be precisely determined. By a curious chance there hung side by side for many years in the Peel collection at the National Gallery a Potter (75), which at first sight looks like a Du Jardin, and a Du Jardin, "Figures and Animals in a Meadow," which might be taken for a Potter.

Both painters exercised a great influence on the development of WILLIAM ROMEYN (about 1624–after 1695). But Romeyn in his Italian compositions approaches Du Jardin more closely than Potter, while on the other hand ALBERT KLOMP (1618-1688) comes nearest to Potter.

[1] In *Onze Kunst* for August 1911, Bredius ascribes this picture to P. Verbeeck, and declares that the signature is an excellent imitation, but he is in error.

Indeed, one of Klomp's best works passed under Potter's name in the celebrated Hope collection, No. 63.

GOVERT CAMPHUYSEN (1623 or 1624-1672) also had for a long time to give up his best pictures, at Kassel, St. Petersburg, and elsewhere, to his famous prototype. Nowadays he is easily recognised, by the types of his animals and figures, by their proportions, and by the colour, as a distinct artistic personality, not without talent.

The exact contrary of this must be said of ADRIAEN VERDOEL (about 1620–after 1695), who in all his work is an imitator, either of Jacob de Wet and his compeers, or, as in his Schwerin picture, of Potter's "Pigsty" (169) at Brussels.

An artist, who is known from documents as a pupil of Ph. Wouwerman, namely, EMANUEL MURANT (1622-about 1700), in painting the animals which fill a subordinate part in his pictures, followed so closely the manner of Potter that Murant's pictures of this kind have often been ascribed to the great master of cattle-painting.

In the eighteenth and early nineteenth centuries a whole series of cattle-painters have been inspired by Potter's art. Among them were, above all, Johan van Gool (1685-1763), Abraham Carrée (1694-1758—*see* note to 94), Johannes Kobell (1778-1814), and P. G. van Os (1776-1839), who were highly treasured by their contemporaries, and who led the way for the still later B. P. Ommeganck (1755-1826), Eugène Verboeckhoven (1798-1881), and others.

TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—

"Sm." = Smith, "Catalogue Raisonné," vol. v. (1834).

"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

"W." and "W. ii." = Westrheene, "Paulus Potter, sa vie et ses œuvres" (1867).

He gives three lists of pictures: (1) those which could be traced in his day —here referred to as "W."; (2) those which had been mentioned by Sm., but could not be traced by Westrheene—here referred to as "W. ii."; (3) pictures occurring at sales, which might or might not be included in (1) and (2); these are not numbered by Westrheene, and are not referred to here.

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- B. Soldiers, 8*b*-8*d*.

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- (*a*) Supposed portraits of the painter, 9-9*a*.
- (*b*) A gentleman, 10.

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    - *c*. Three animals, 24-37.
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      - i. With sheep, 46-64.
      - ii. With goats, 65-69.
      - iii. With pigs, 70-72.
      - iv. With asses, 72*a*.
      - v. With dogs, 73-73*a*.
      - vi. With horses, 74-76*c*.
      - vii. Cattle undescribed, 77-79*a*.
    - *b*. In a meadow beside the water, 80-88.
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    - *f*. Cattle with a herdsman's family or other figures, usually in front of a farm, 110-117*i*.
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b. Wild animals in a landscape, 165-167.
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IX. Miscellaneous, 177*d*-177*e*.

X. Pictures undescribed, 177*f*-177*m*.

CATALOGUE RAISONNÉ

1. **ABRAHAM SETTING OUT FOR CANAAN.**—In the left foreground of a hilly landscape the aged Abraham kneels, facing right. He has a long white beard; his arms are outstretched, and he raises his head to look at the sky, where a ray of sunlight breaks from the clouds. Near him to the left are three children with a goat; farther away a woman rides an ass; beyond, the caravan follows in a long line, with women, children, servants, cattle and baggage. In the right foreground, near Abraham, lies a red and white spotted cow, looking at the spectator. A stream fills the right side; it forms a waterfall in the middle distance; it is crossed by a bridge beyond. In the left distance the ground rises to an imposing hill, surmounted by a ruin. This is Potter's earliest dated picture

—for the date 1640 on a picture in the Perkins sale, London, 1896, is not genuine. He painted it when he was a youth of sixteen or seventeen. He is wholly influenced by his father, especially in the types of the figures; possibly these are to be attributed to the father himself. There is also very much which reminds one of Moeyaert, such as the rendering of the cattle; indeed the subject itself has often been treated by Moeyaert.

Signed in full on the work to the right, and dated 1642; canvas, 38½ inches by 52 inches.

Exhibited in the Rupprecht Exhibition, Munich, 1889—not catalogued.

Sale.—H. Th. Höch, Munich, September 19, 1892, No. 168 (the Germanic Museum).

In the Germanic Museum, Nürnberg, but not mentioned in the catalogues of 1893 and 1909.

2. **Jacob before the Meeting with Esau.**—In a landscape. Dated 1642.

Sales.—MacGillivray, London, 1868 (£91, Radcliffe).
Brooks, London, 1871 (£132, Lord Dudley)—but not in the Dudley sale, London, February 25, 1892.

2*a*. **The Prodigal Son with the Swine.**—A sketch.

In the Blankensee collection, Berlin, 1856 (Parthey, ii. 284).

3. **ORPHEUS WITH HIS LYRE CHARMING THE BEASTS.** Sm. 27; W. 4.—At the foot of a wooded hill, which rises steeply in the left middle distance, Orpheus sits playing his lyre. He wears a blue tunic and a red cloak, and faces the spectator. Around him the animals are assembled. Some of them are lying down, such as two lions, a cow, a goat, a hare and a dog. On the left stand a dromedary, a wild boar, and an ass; on the right is an elephant. Nearer the front are a stag and a unicorn in sunlight at the entrance to a wood on the right, in which many animals are seen approaching. Each animal is very carefully painted, but not, in most cases, from nature. Not a pleasing picture.

Signed in full on the right at foot, and dated 1650; canvas, 25 inches by 34½ inches—26½ inches by 35 inches according to the Amsterdam catalogue.

A copy or replica is in the collection of the Duke of Bedford, London.

Sale.—Jacques de Roore, The Hague, September 4, 1747 (1000 florins).

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 435); in his store-room catalogue of December 1754, No. 219.

Sales.—W. Lormier, The Hague, July 4, 1763, No. 212 (1300 florins).
W. van Wouw and others, The Hague, May 29, 1764, No. 1 (975 florins).

In the collection of A. L. van Heteren, The Hague; bought as a whole for the Rijksmuseum in 1809: Sm. valued it in 1834 (at £600).

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 1912.

4. **THE LIFE OF THE HUNTSMAN.** Sm. 6, and Suppl. 5-18; W. 94.—Fourteen scenes of an allegorical tendency. The twelve smaller pictures are grouped around the two largest in the centre, beginning in the left upper corner in the following order:

(1) **The Vision of St. Hubert.** Sm. Suppl. 16; W. 94*k*.—St. Hubert kneels, facing right, with his hands devoutly clasped at the apparition of the stag, with a crucifix on its head, which stands at the edge of a wood to the right. The huntsman's horse stands behind him to the left; farther away are two hounds, while a third hound stands in front of the man to the right and looks at the stag.

7 inches by 15½ inches.

(2) **Coursing; the Hare taken.** Sm. Suppl. 15; W. 94*j*.—To the right, in a hilly landscape, stands a huntsman, holding in his left hand a dead hare. On the right, in front of the man, lies a white hound; to the left stands a black hound which sniffs at the hare. In the left distance a man with a pole over his shoulders comes running forward.

7 inches by 15½ inches.

(3) **Diana and Actaeon.**—The figures in this scene are by C. Poelenburg.

7 inches by 15½ inches.

(4) **Rabbit-Catching.** Sm. Suppl. 14; W. 94*i*.—A huntsman lying on a hill to the right, with his dog beside him, watches a white ferret which is to drive the rabbits out of their burrow. In the left foreground a net is spread out. In the hilly background a huntsman with his dogs courses rabbits.

6½ inches by 8 inches.

(5) **Hunting the Leopard.** Sm. Suppl. 13; W. 94*h*.—In the left foreground a leopard looks at its reflection in a mirror which is placed in a large trap. In the right distance is a cave.

6½ inches by 8 inches.

(6) **The Wolf-Hunt.** Sm. Suppl. 12; W. 94*g*.—A peasant standing on the left thrusts a hay-fork into a wolf's jaws; the wolf rising up on his hind legs bites savagely at the prongs. From the right background a huntsman in red on a grey horse and another peasant on foot come forward; the huntsman strikes at the wolf with a sword, while the peasant aims a blow with a club. On the extreme right of the background another horseman winds his horn.

6½ inches by 8 inches.

(7) **The Buffalo-Hunt.** Sm. Suppl. 8; W. 94*c*.—Three huntsmen gallop out of a wood on the right after a buffalo, which defends itself against four hounds. The animal has tossed one hound in a wide curve behind it, and is about to gore another hound, while a third bites it in the left hind-leg.

7 inches by 15½ inches.

(8) **The Lion-Hunt.** Sm. Suppl. 7; W. 94*b*.—In the left foreground of a barren landscape with hills to the right, a lion has thrown a huntsman and his horse to the ground and bites the man's right arm. Another huntsman standing to the left thrusts a spear into the lion's side, and, behind him, a mounted man wearing a turban is shooting an arrow at the

lion's head. On the right a negro on a grey horse with black spots, who holds a naked sword in his right hand, turns away from the lioness which he has just attacked. On the extreme left of the middle distance another turbaned rider is seen beyond a corpse lying on the ground.

7 inches by 15½ inches.

(9) **The Boar-Hunt.** Sm. Suppl. 6; W. 94*a*.—Under a tree on the right a peasant tries to drive a spear into the neck of a wild boar, which has been attacked by six hounds. The furious boar has bitten off one hound's paw, and disembowels another hound with his tusks, while he stifles a third hound which is lying beneath him. At the back is a peasant on horseback with a sword in his uplifted right hand. From the left distance three horses gallop forward.

7 inches by 15½ inches.

(10) **The Monkey-Hunt.** Sm. Suppl. 9; W. 94*d*.—In the left foreground three monkeys sit at the foot of a tree. Two of them wash their faces with the bird-lime which has been put for them in a shallow dish, while the third tries on a little shoe. A fourth monkey climbs the tree. On the right, farther back, behind a tree, two negroes in hiding watch the monkeys.

6½ inches by 8 inches.

(11) **The Bear-Hunt.** Sm. Suppl. 10; W. 94*e*.—A huntsman on a dappled grey horse takes aim with his gun at a bear which is attacked by three hounds. The bear crushes one hound, lying under him, with his paw, and bites another in the side. A fourth hound runs up from the left background.

6½ inches by 8 inches.

(12) **The Chamois-Hunt.** Sm. Suppl. 11; W. 94*f*.—In a barren and rocky hill-landscape a huntsman in red stands behind a rock in the right foreground. He has just fired at a chamois, which falls mortally wounded in the left middle distance.

6½ inches by 8 inches.

(13) **The Huntsman condemned.** Sm. Suppl. 17; W. 94*l*.—Under a tree on a bank to the right sits the lion, the king of beasts, holding with his uplifted right paw a sceptre with which he touches the elephant standing before him on the left. Around him are a bull, a wild boar, a leopard and a goat as judges. In front of them sits the fox, as registrar of the court, reading the indictment against the huntsman, who, with hands bound, is brought up by the bear. In front of him to the left are two wolves. The other animals follow behind in a long line. In the left foreground the huntsman's restive horse is tied by its bridle to a tree, on which sits a monkey. Farther back a bear and a wild boar lead four hounds into court.

The upper picture in the centre; 9 inches by 32 inches.

(14) **The Huntsman punished.** Sm. Suppl. 18; W. 94*m*.—On the left, at the foot of a tree from which hang a hunting-horn and a wallet,

the huntsman is being roasted on a spit which two bears turn over a fire. An elephant and a monkey bring firewood, and a goat and a bear baste the culprit with fat. On the right a wolf and a fox hang a hound on a tree; a monkey examines the pendant corpse of another hound. Under the gallows two other hounds await their fate; a monkey guarding them points to their comrades. Farther to the right the animals dance with joy in a ring. The lion and the leopard, on a hill to the right, watch the merrymaking.

The lower picture in the centre; 9 inches by 32 inches.

Single episodes in these pictures, such as, for example, the huntsman led captive, the roasting of the huntsman on a spit, and the hanging of the hounds on a tree, occur in a very similar style in an emblematical engraving of about the same date, directed against huntsmen or against unduly severe government, with the inscription: "Al te straffe Heeren Doen haar gunst in haat verkeeren" ("too severe masters turn the love of them to hatred"); *see* F. Muller, *Nederlandsche Historieplaaten*, Suppl. No. 1118C.

The whole work is really a caricature of the hunting scenes of Reubens and P. de Vos. It is questionable whether the picture at Potter's death was unfinished except for the scene painted by Poelenberg, as Westrheene assumes.

Signed in full to the right on (13) "The Huntsman condemned"; panel, the whole measuring 33½ inches by 48 inches.

Mentioned by Goethe, *Kunst und Altertum*, i.

In the De Bye collection, Leyden; bought from it, May 17, 1731, by Valerius de Reuver (700 florins); De Reuver had an offer of 2000 florins for it in 1733.

In the collection of Madame de Reuver, Delft (Hoet, ii. 395), acquired as a whole in 1750 by Wilhelm VIII., Landgraf of Hessen-Kassel.

In the Palace, Kassel, 1783, No. 63 (in the first blue room).

Taken to France, 1806.

In the collection of the Empress Josephine, Malmaison (valued at 70,000 francs).

Bought by the Emperor Alexander I. of Russia, 1815.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1052; it was there in 1834 (Sm., who valued it in 1842 at £1200).

5. **TWO SPORTSMEN OUTSIDE AN INN.** Sm. 25; W. 25.—Outside an inn on the left two mounted sportsmen are about to start. The man in the centre, who is richly dressed, sits on a grey pony, whose girths a groom is tightening; he is seen almost from the back. The other man, with a gun on his left arm, is mounted on a dun horse, in profile, on the right and farther back. In the extreme left foreground are two hounds. An old bearded man sits to the left on a bench by the open inn-door, and wipes the perspiration from his forehead with a handkerchief. Behind the inn, in the centre, is a great tree. To the right is a view of a hilly landscape. A replica with variations of 6.

Signed in full, and dated 1651; panel, 21 inches by 30½ inches.

A copy by J. Verbeek is in the Aix Museum, Provence.

Engraved by W. J. Taylor.

Exhibited at the British Institution, London, 1826-27; at Manchester, 1857, No. 870; and at the Royal Academy Winter Exhibition, London, 1885, No. 119.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 111 (7450 francs, Le Brun)—*see* Ch. Blanc, i. 359.
Lord Rendlesham, London, June 20, 1806 (£455).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 68; it was in the Royal collection in 1834 (Sm.).

6. **TWO HUNTSMEN OUTSIDE AN INN.** *See* Sm. 25; W. 95.—The picture corresponds almost exactly to 5. But the two hounds in the foreground are omitted, and a hound is introduced at the feet of the old man by the door, to whom the hostess, carrying a little child on her arm, offers a jug.

Signed in full on the right at foot, and dated 1650; panel, 21½ inches by 16 inches.

A chalk drawing for the picture was in the Weigel collection, Leipzig, sold at Stuttgart, May 15, 1883.

According to the St. Petersburg catalogue, it was formerly in the possession of The Hague dealer W. Lormier, but it is probably not identical with any of the four pictures named in this collection by Hoet (ii. 435). It was not the picture of the Randon de Boisset sale, which is identical with 5.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1053; it was there in 1834 (Sm.).

7. **HALTING AT THE INN.** Sm. 3; W. 72.—On the left, in front of an inn with a steeply pitched roof which is only visible in part, a young and well-dressed cavalier sits at a rough wooden table, seen almost in full face. He wears a red coat and high dark leather boots: in his right hand he holds a white clay pipe. The hostess standing beside him lays her right hand on his shoulder, and offers him a glass of wine. Behind the table to the left is another young man, probably a groom, with a pewter pot in his right hand. He looks at the couple, and holds his left hand to his mouth to suppress a smile at the coquetry of the woman who is no longer young. On the table lie the cavalier's plumed hat, an earthenware charcoal pot, and a paper of tobacco. Between his feet stands a covered stoneware jug. On the right, close to the hostess, stands his grey horse. In front are four hounds; two greyhounds are lying down. Two other greyhounds are on a road in the right middle distance. Beyond them a bay horse draws a four-wheeled waggon to the left. In the right distance are trees and a ruined tower. On the right, behind the inn, are tall trees. The picture has been enlarged on the left by another hand, in order to bring the figures more into the centre, but this addition is now under the frame.

Signed in full on the right at foot, and dated 1650; panel, 18½ inches by 18½ inches—or, without the addition, 17½ inches by 14½ inches.

Engraved by Niquet and Filhol in the *Musée Napoléon*.

Sales.—Jaques Meyers, Rotterdam, September 9, 1722, No. 171 (180 florins).
L. de Neufville, Amsterdam, June 19, 1765, No. 74 (735 florins).

In the Schloss, Ludwigslust, 1792.

In the Louvre, Paris, 1806-1815.

In the Schwerin Museum, 1882 catalogue, No. 841.

7*a*. **A Halting-Place.**
22 inches by 18½ inches.

Sale.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 393), No. 112 (320 florins).

7*b*. **A Halting-Place with Horsemen.**
Panel, 22 inches by 17½ inches.

In the collection of Gerard Braamcamp, Amsterdam, 1752 (Hoet, ii. 507); not in the sale of 1771.

7*c*. **Travellers halting on a Little Bridge.**—On the other side are a placid stream, cottages and trees.
A circular picture.

Sale.—J. van den Berg, Amsterdam, July 29, 1776, No. 147.

8. **Two Horsemen halting at an Inn.** Sm. 13, and Suppl. 28; W. 52.—A broad road. The landlord comes from the door, carrying a jug and a glass. Farther back a third man on a dappled grey horse blows a horn. He is followed by a servant with hounds. Evening.
Panel, 18 inches by 16½ inches.

Sale.—F. Kamermans, Rotterdam, October 3, 1825, No. 1 (2400 florins, Lamme).

In the Boursault collection, Paris, 1834 (Sm.); bought by the dealer Arteria in 1839 for Edmund Higginson.

In the collection of Edmund Higginson, Saltmarsh Castle, 1842 catalogue, No. 105.

8*a*. **The Inn.**—A waggon on a sandy road.
20 inches by 13 inches.

Sale.—Casimir Périer, London, May 5, 1848 (£446 : 5s., P. Norton).

8*b*. **A Guard-Room with Soldiers.**—A man prostrates himself before an officer who stands. A lady seems to be interceding with the commander. Probably by Pieter Potter.
15 inches by 19 inches.

Sale.—Amsterdam, December 5, 1785, No. 74 (20 florins, Fouquet).

8*c*. **An Encounter between Soldiers.**—Probably by Pieter Potter.
13 inches by 19 inches.

Sale.—Amsterdam, December 5, 1785, No. 75 (16 florins, Fouquet).

8*d*. **A Cavalry Attack.**—Probably by Pieter Potter.

In the Motz collection, Bremen, 1858 (Parthey, ii. 284).

9. **Portrait of Potter (?) on Horseback.**—With shepherds in a Dutch village.

Sale.—Beckford, Fonthill Abbey, 1823 (£72 : 9s., Emmerson).

9*a*. **Portrait of Potter (?) with his Young Bull.**

Exhibited at Leeds, 1868, No. 881.
Then in the collection of Lord Wenlock.

10. **EQUESTRIAN PORTRAIT OF DIDERIK TULP (1624-82).** Sm. 85; W. 14.—The man is seen in profile to the left on a galloping dappled grey horse. He is beardless, wears a long curled peruke, and turns his head to the spectator. His costume consists of a yellow jacket with quilted sleeves, a cuirass with an orange scarf across it, breeches and shoes of buff-leather. From his bandolier hangs a sword. The saddle is red. On the right, behind the horse, is a tree, round which is fastened the man's coat-of-arms with his device "Chacun à son tour.' Under it is the following inscription:

> Diderik Tulp, Ridder Baronnet, Meester-Knaap van Holland en West Friesland, Schepen en Collonel van de Burgerije der Stadt Amsterdam, Bewindhebber van de Oost-Indische Compagnie. Geboren den 6 Junij 1624, Overleden den 6. Maart 1682, in Amsterdam.

In the distance extends a flat landscape through which a river winds. On the bank in the centre, underneath the horse's body, is seen a peasant following his plough towards the left distance. On the left edge of the picture is the country-house of Kleeve. Diderik Tulp was the brother-in-law of the burgomaster Jan Six.

Signed in full on the tree to the right, and dated 1653; canvas, 124 inches by 109½ inches.

The picture came through Diderik Tulp's eldest daughter Esther Elizabeth, who married Jan van den Bembde, to their daughter Anna Elizabeth, and through her, who married Jan Six in 1728, into the possession of the Six family.

In the collection of J. Six, Amsterdam.

11. **A RED OX STANDING.** W. 101.—The ox stands in a pasture, almost in profile to the left. In the distance are little cottages amid trees; to the right is a church steeple. The subject recalls the country round Rijswijk. The old Hermitage catalogues stated that it was signed and dated 1648, but this is not the case. Bode rightly pointed out that it was probably painted in 1651 at earliest.

Panel, 8½ inches by 11 inches.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1057.

11*a*. **A Young Bull.**

Sale.—Amsterdam, May 6, 1729 (Hoet, i. 338), No. 23 (4 florins 15).

11*b*. **A Red Cow.**—In a pasture, standing before a fence.

13 inches by 19½ inches.

Sale.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 483), No. 59 (60 florins).

11*c*. **A Cow.**—In a landscape.

Sale.—Amsterdam, October 10, 1742 (Hoet, ii. 69), No. 53 (10 florins).

11*d*. **An Ox.**—Standing in front of a hedge. A village in the distance.

Panel, 9½ inches by 12½ inches.

Sale.—Huybert Ketclaar, Amsterdam, June 19, 1776, No. 168 (150 florins, Ploos).

11*e*. **A White Ox.**—Standing in front near a hedge. In the middle distance are cows. In the distance is seen a church tower. [Possibly identical with 14*b*.]

Panel, 8½ inches by 11 inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 46.

12. **A Red and White Spotted Cow.** Sm. 45; W. ii. 14.—The cow stands near a fence. In a meadow cattle are grazing. "Said to have been painted by the artist at a very early age" (Sm.).

Panel, 13 inches by 16 inches.

A picture corresponding in description to this, but measuring 14 inches by 18 inches, was in the collection of Jeremiah Harman in 1834 (Sm.).

Sales.—Madame de Cossé, Paris, November 11, 1778 (1800 francs)—*see* Ch. Blanc, i. 423).
Destouches, Paris, March 21, 1794 (1550 francs).

12*a*. **A Cow lying down.**—Near a hedge in a meadow.

Panel, 7½ inches by 9½ inches.

Sale.—Rotterdam, August 7, 1798, No. 52 (3 florins 15, Sera).

12*b*. **A White Ox.**—Standing near a fence in a meadow. In the distance are streams and a village.

Canvas on panel, 7 inches by 9 inches.

Sale.—D. de Jongh, Rotterdam, March 26, 1810, No. 45.

12*c*. **An Ox in a Meadow.**

Panel.

Sale.—B. P. Ommeganck, Antwerp, June 19, 1827, No. 780.

12*d*. **A Bull.**—Rubbing itself against a post.

Panel, 6 inches by 7 inches.

Sale.—C. E. E. Baron Collet d'Escury, Leeuwaarden, October 1, 1831, No. 24.

13. **An Ox standing.**—In a meadow, near a little fence. He stands out in clear relief against a sky covered with dark clouds.

In the collection of Bourbon de Satry, Paris, 1841—*see* Nagler, *Künstlerlexikon*.

13*a*. **An Ox lying down.**

Sale.—Amsterdam, December 16, 1851, No. 137.

14. **A White Bull.** Sm. 43; W. 9.—Standing to the right in a meadow. He is strongly relieved against the dark sky. Behind is a single willow in a flat landscape.

Panel, 15 inches by 11½ inches.

Engraved by Masquelier.

Sales.—Duc de Choiseul-Praslin, Paris, February 18, 1793 (2602 francs, Constantin)—*see* Ch. Blanc, ii. 162.
F. J. O. Boymans, Utrecht, August 31, 1811, No. A. 66.

In the Boymans Museum, Rotterdam, 1859 catalogue, No. 260; destroyed in the fire of 1864.

14*a*. **A Bellowing Ox.**

In the Von Landauer collection, Stuttgart, 1862 (Parthey, ii. 285).

14*b*. **An Ox in a Meadow.**—[Possibly identical with 11*e*.]
8½ inches by 10½ inches.

Sales.—Vicomte de Jessaint, Paris, April 15, 1853.
B. de S——, Paris, May 4, 1865, No. 192.

15. **TWO COWS AT PASTURE.** W. 68.—One cow lies on a bank, seen in profile almost facing right; the other cow stands to the left, farther back, seen almost in full face. Both are brown. In the distance is a far-stretching pasture. The treatment of the sky is superficial. The cows, too, seem at a first glance to be unusual in style. But the picture is certainly genuine.

Signed in full, and dated 1648; panel, 8½ inches by 11½ inches.

A copy is in the Holstein collection, Holsteinborg, Denmark.
Acquired from Magnus Bergs in 1739.
In the Copenhagen Museum, 1904 catalogue, No. 296.

15*a*. **Two Oxen.**

Sale.—Amsterdam, April 20, 1701 (Hoet, i. 63), No. 34 (6 florins).

15*b*. **Two Cows.**

Sale.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 208), No. 59 (8 florins 10).

16. **Two Cows.**—One is black and white, the other red and white. They lie in a meadow, chewing the cud. [Pendant to 142*c*.]

One of the pendants is signed, and dated 1642.

Sale.—Gaillard de Gagny, Paris, March 29, 1762, No. 20.

16*a*. **A Cow standing and a Cow lying down.**—In a meadow.
Panel, 13 inches by 11½ inches.

Sale.—Jacob Spex, The Hague, May 21, 1777, No. 55 (100 florins).

17. **Two Cows.**—On a hill. A black cow stands; a red spotted cow lies down. In the distance is a church tower.

Signed, and dated 1651; panel, 15½ inches by 14 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 318 (110 florins, Fouquet).

17*a*. **Two Cows.**—One lying down, and the other standing, near a tree in the foreground of a pasture. In the distance are other cattle and a village.

Panel, 4½ inches by 6 inches.

Sale.—J. W. Barchman Wuytiers, Utrecht, September 17, 1792, No. 49 (70 florins, Spruyt).

17*b*. **Two Cows in a Landscape.**

Sale.—Bryan, London, May 7, 1804 (£315).

17*c*. **Two Cows.**—Standing in front near a willow. They are finely illumined from the side by the sunlight. In the distance a pasture with cattle.

Panel, 11 inches by 14 inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 170.

17*d*. **Two Red Spotted Cows standing.**—They are finely illumined by sunlight.

Panel, 11 inches by 14 inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 171.

18. **A Black and White Bull and a Red Cow.** Sm. 52; W. ii. 18.—The cow lies down on the right near the bull. An old tree and bushes. [Sm. thought that this might perhaps be identical with 22.]

Panel, 17 inches by 14½ inches.

Sale.—De Séreville, Paris, 1811 (3000 francs, bought in).

18*a*. **Two Cows.**—In a meadow by a tree. Flat pasture in the distance.

Panel, 8 inches by 8½ inches.

Sale.—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 120 (21 florins).

19. **Two Cows in a Meadow.** Sm. 103; W. 51.—On a little hill in front a yellow cow stands in profile, with its head near the centre. A grey cow lies on the farther side of the hill, with its head to the front. A clear day.

Panel, 10½ inches by 10½ inches.

In the collection of Robert Hindley, Manchester, 1834 (Sm.).

19*a*. **Two Cows.**—One lying down, the other standing, in a meadow.

Panel, 10 inches by 12 inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 269 (510 florins, Roos).

20. **Two Cows in a Meadow.**—Two cows are relieved against the wooded distance. One, a red and white spotted cow, stands in the centre; the other lies near.

Panel, 12 inches by 11 inches.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 148 (240 florins, bought in).

20*a*. **Two Cows.**—One standing, the other lying, near a willow. In the distance other cattle at pasture.

Signed in full; panel, 14 inches by 18 inches.

Sale.—E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 130 (102 florins, Sala).

20*b*. **Two Cows standing.**

Sale.—Amsterdam, December 16, 1851, No. 145.

20*c*. **A Cow lying down and a Cow standing.**—In a homely landscape.

Signed in full; panel, 13 inches by 14 inches.

In the Von Krane-Matena collection, Darmstadt, 1862 (Parthey, ii. 285).

21. **Two Cows in a Meadow.** W. 66.—A black and white spotted cow stands near a tree and a fence. A red cow with white markings lies near. In the distance extends the pasture. Light clouds in the sky.

12 inches by 12½ inches.

Engraved in the Massias collection.

Sales.—Baron Massias, Paris, December 13, 1825.
Delessert, Paris, March 15, 1869, No. 70 (10,000 francs).

22. **A Bull and a Cow lying down.** Sm. 54; W. 45.—On a hill in front, near an old tree rising among a few bushes, stands a black and white spotted bull in profile. Beside it lies a reddish cow with white spots, chewing the cud. A fine clear day. "An excellent example" (Sm., who thought that this might perhaps be identical with 18).

Signed in full on the right, and dated 1645; panel, 20 inches by 15 inches.

In the collection of William Wells, Redleaf, 1828 (Sm.).

Sale.—W. Wells, London, May 12, 1848 (£220 : 10s., Duncombe).

In the Solirène collection.

Sale.—Schneider, Paris, April 6, 1876, No. 28 (28,000 francs).

23. **Two Cows in a Meadow.** Sm. 100; W. ii. 29.—One lies in the centre foreground. The other stands beyond, rubbing its neck against a tree. In the left middle distance is a cottage, with a woman at the window.

Described by Sm. from an engraving by M——.

24. **TWO COWS AND A BULL IN A MEADOW.** Sm. 29; W. 40.—In the centre foreground lies a yellowish-white cow in profile. Beside her to the left stands a black cow, seen from the back. Behind the cow lying down stands a bull, seen in full face. To the right are a leafless tree and a fence. Great white clouds in the sky. "It is impossible to commend too highly this beautiful production of the pencil, so far as relates to correctness of drawing, truth of expression, and exquisite detail in finishing" (Sm.).

Signed in full, and dated 1647; panel, 19 inches by 14½ inches.

Exhibited at Manchester, 1857, No. 998; and at the Royal Academy Winter Exhibition, London, 1882, No. 112.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 69 (2070 florins, Yver).
P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 75 (3600 florins, de Vries).

H. Croese, Amsterdam, September 18, 1811, No. 67 (2400 florins, I. Smit).
The widow of A. M. Hoggüer, born Ebeling, Amsterdam, August 18, 1817 (7925 florins, Jolly).
G. Watson Taylor, London, June 13, 1823 (£1270 : 10s., Thwaites, bought in).
G. Watson Taylor, London, 1832 (£787 : 10s., J. Nieuwenhuys).
J. Nieuwenhuys, London, May 10, 1833 (£1212 : 10s., Walmesley —or, according to Sm., £1160 : 5s., bought in).

In the collection of John Walter, Bearwood ; it was there in 1834 (Sm.) and 1854 (Waagen, ii. 453).

25. **THREE COWS AT PASTURE.** Sm. 55 ; W. 39.—On the right stands a dark cow in profile to the left. To the left of it is a reddish-brown cow in profile to the right. A third cow, with white and brown spots, lies in the extreme left foreground, with its head to the front. In the right middle distance are a few trees.

Signed, and dated 1652 ; panel, 16 inches by 15 inches.

Engraved in the Leigh Court collection.
Sale.—Hart Davis, London, 1814 (£157 : 10s.).
In the collection of Peter James Miles, Leigh Court, Bristol, 1834 (Sm.).
Sales.—P. J. Miles, London, June 28, 1884 (£415 : 10s., Wertheimer).
London, May 27, 1897, No. 185 (£345, Sedelmeyer).
Huybrechts, Antwerp, May 12, 1902, No. 117 (10,100 francs, Mersch).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1897, No. 28.
In the possession of the Vienna dealer F. Schwartz.
In the collection of Marcus Kappel, Berlin.

26. **THREE COWS IN A MEADOW.** Sm. 57, and Suppl. 20; W. 22.—On the left, in front of an almost leafless tree, are two cows. One, with white and red spots, stands facing left. The other, which is black, lies facing right behind the first cow. A dark red cow, in profile to the left, grazes in the right foreground. In the right background is a flat pasture with a distant village.

Signed in full on the left at foot, and dated 1652 ; panel, 11 inches by 17 inches.

Sales.—Alexis de la Hante, London, 1814 (£105).
London, 1824 (£84).
Michael Zachary, London, 1828 (£199 : 10s., bought in).
Michael Zachary, London, 1838 (£150, Nieuwenhuys).

In the Steengracht collection, The Hague ; it was there in 1842 (Sm.).

27. **THREE OXEN IN A MEADOW.** Sm. 23 ; W. 31.—On a hill to the right stands an ox in profile to the left. A third ox stands behind it to the right, in profile to the right. Near these two oxen are a willow and a fence. Dark sky. "A good example" (Sm.).

Signed in full on the left under the frame, and dated 1650 ; panel, 10½ inches by 11½ inches.

Engraved in the *Stafford Gallery*, No. 111.

In the collection of Lord Francis Egerton, Bridgewater House, 1834 (Sm., who valued it at £367 : 10s.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 208.

28. **A YOUNG BULL AND TWO COWS IN A MEADOW.** Sm. 70; W. 24.—On a bank in the centre foreground a black and white spotted cow lies facing right. On the left, behind her, near an old willow, stands a young red bull, turned in a three-quarter view towards the left foreground. On the right, farther back, stands a yellow cow with its head turned away. Away to the left in the rolling dunes a waggon with two grey horses goes to the right. Beyond are trees. Two birds flying in the sky. "This very admirable picture is painted with a broad free pencil; the animals are finely drawn, and its general effect is uncommonly good" (Sm.).

Signed in full, and dated 1649; panel, 27½ inches by 25 inches.

Engraved by J. Ph. Le Bas in the Le Brun Gallery.

Exhibited at the British Institution, London, 1826-27; and at the Royal Academy Winter Exhibition, London, 1892, No. 94.

In the Crozat collection (Sm., who says that it was bought from this collection for £300).

Sales.—J. van der Marck, Amsterdam, August 25, 1773, No. 246 (2100 florins, Fouquet).

Servad, Amsterdam, June 25, 1778, No. 73 (2510 florins, Collert).

Bar. van Balle, Paris, 1781 (5860 francs)—*see* Ch. Blanc, ii. 31.

In the Royal collection, London, 1834 (Sm., who valued it at, perhaps, £1000).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 113.

29. **THREE COWS IN A MEADOW.** Sm. 83, and Suppl. 27; W. ii. 27.—On a bank to the right a red and white cow is lying down, and a speckled cow stands a little beyond her. Farther away to the left a grey cow, seen from the back, is grazing. Plants and rushes at the side. The sky betokens rain. [Pendant to 317.]

Signed in full, and dated 1646; panel, 10 inches by 12 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 125.

Sales.—Pook and Theodorus van Pee, The Hague, May 23, 1747, No. 20 (55 florins).

J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 62 (2835 florins, Roos).

In the collection of Baron Nagell van Ampsen, The Hague, 1842 (Sm.).

Sales.—A. W. C. Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 51 (5000 florins, Chaplin).

Braine, London, 1857 (£619 : 10s., Earl of Normanton).

In the collection of the Earl of Normanton, London.

30. **THREE COWS IN A MEADOW.** Sm. 21; W. 62 and 67.—On the right, in front of an oak and a fence, lies a light-coloured cow, chewing the cud, with closed eyes. Behind her stands a black cow, seen from the back. In the left centre a white and red spotted cow is grazing, in profile to the right. In the left distance is a pleasant pasture,

somewhat lower than the foreground, with cattle and a village. A very fine and well-preserved picture.

Signed in full on the left at foot, and dated 1648—not 1642, as Sm. and Westrheene state; panel, 9 inches by 11½ inches.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 114 (2251 francs).
Robit, Paris, May 21, 1801 (6100 francs).
De Preuil, Paris, 1811 (9000 francs).
Prince de Talleyrand Périgord, Paris, July 7, 1817, No. 25, with a picture by Mieris (22,000 francs, Ajaard)—*see* Buchanan, ii. 333.

In the Valedau collection, Paris, 1834 (Sm.).

In the Montpellier Museum, Valedau bequest, 1890 catalogue, No. 741.

30*a*. **Three Oxen in a Landscape.**

Sale.—Jan Agges, Amsterdam, August 16, 1702, No. 31 (340 florins).

30*b*. **Three Cows in a Meadow.**

14½ inches by 11½ inches.

Sale.—Rotterdam, September 20, 1756, No. 8 (13 florins).

30*c*. **Three Cows in a Landscape.**

12½ inches by 15½ inches.

Sale.—Leyden, June 1, 1765, No. 5 (76 florins).

30*d*. **Two Cows lying down and an Ox standing.**—In a meadow. High hills in the distance.

Panel, 4 inches by 4½ inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766, No. 80 (31 florins).

31. **A Brown and White Spotted Bull with two others.**—On a bank to the right of a flat landscape a brown and white spotted bull stands in profile to the left. Farther away are two others; one stands near a fence and the other lies near a dead willow. Grey clouds in the blue sky.

Dated 1650; panel, 13½ inches by 11½ inches.

In the collection of A. de la Court van der Voort, Leyden.

Sale.—Catharina Backer, widow of A. de la Court, Leyden, September 8, 1766, No. 72 (650 florins, De Winter).

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 488.

32. **Three Cows in a Meadow.** Sm. 46; W. ii. 15.—One cow, which is nearly white, stands in front with her head towards the front. The second, behind her, is lowing. In the foreground are plants and an old tree. Cloudy sky.

Panel, 12 inches by 10 inches.

Sale.—Destouches, Paris, March 21, 1794 (4301 francs).

32*a* and *b*. **Two Landscapes with a Farm.**—A cow is lying down; two others stand up. In the distance is a haywain drawn by two horses.

Panel, 18 inches by 24½ inches.

Sale.—Amsterdam, August 30, 1797 (210 florins, Spaan).

32*c*. **A Young Bull and Two Cows.**—One cow is lying down. On the right is a hedge near a tree; on the tree are some small birds, and others are flying. Sunny.

Panel, 14 inches by 11½ inches.

Sale.—Amsterdam, October 30, 1823, No. 207.

32*d*. **Three Cows in a Meadow.**

Panel, 14½ inches by 20½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 237.

33. **A Bull and Two Cows.**—A black spotted cow lies near a red bull, which stands up. Farther away stands another cow. A village in the distance.

Canvas, 29½ inches by 26 inches.

Sale.—Amsterdam, July 5, 1833, No. 23 (245 florins, Roos).

33*a*. **Three Cows in a Meadow.**—A red and white spotted cow is on the right. Two others stand on the left near a few trees.

Panel, 14 inches by 13½ inches.

Sale.—J. B. van Lancker, Antwerp, 1835, No. 83 (310 francs, Weber).

33*b*. **Three Cows in a Meadow.**—In the right foreground lies a white cow. Farther back a brown cow seems to be coming forward. To the left a black and white spotted cow comes down from a wooded hill. In the distance are other cows at pasture.

Panel, 18 inches by 21 inches.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 83 (210 francs).

34. **Three Cows in a Meadow.**—On the left a dull yellow cow stands facing right. In front of her lies a white cow, and behind this cow is a third. Near them are a tree and a fence. Dark rain-clouds in the sky.

Signed on the fence, and dated with illegible figures; panel, 14 inches by 15 inches.

Sale.—Dr. van Cleef, Paris, April 4, 1864, No. 73 (2900 francs).

35. **THREE COWS; TWO OF THEM FIGHTING.**—The third cow, which is black, lies in the grass at the foot of a tree to the right. In the right middle distance are cottages amid trees; to the left is a view over a pasture with cows. Strong blue tone.

Signed in full on a fence to the right; panel, 13 inches by 17 inches.

In the Schönborn collection, 1845 (Parthey, ii. 285).

Sale.—Count Schönborn-Pommersfelden, Paris, May 17, 1867, No. 95 (29,000 francs, Haro).

In the collection of Count Schönborn-Wiesentheid, Pommersfelden, 1874 catalogue, No. 425.

36. **A Cow and two Oxen butting one another.** Sm. 20, and Suppl. 21; W. 104.—One ox is grey, the other red. A black cow watches them. In the distance cattle graze on a wide plain, with cottages amid trees. Cloudy sky. [Similar to 37.]

Signed in full on the right, and dated 1650; panel, 12 inches by 16 inches.

Sales.—Adriaen Paets, Rotterdam, April 26, 1713, No. 40 (215 florins).
Gaignat, Paris, December 1768 (1351 francs).
Randon de Boisset, Paris, December 3, 1777, No. 115 (1300 francs).
Comte de Merle, Paris, March 1, 1784 (2680 francs)—*see* Ch. Blanc, ii. 94.
Aubert, Paris, March 2, 1786 (4300 francs).
Le Brun, Paris, 1791 (4301 francs, Grandpré)—*see* Ch. Blanc, ii. 134.

In the collection of Count Koucheleff Besborodko, St. Petersburg, 1842 (Sm.).

Sale.—Countess Koucheleff Besborodko, Paris, June 5, 1869, No. 25 (49,500 francs, bought in).

37. **A COW AND TWO OXEN BUTTING EACH OTHER.** Sm. 60; W. 47.—One ox is white; the other is yellow with white spots. The cow lies near a tree on the right. Not far from it are trees round a thatched cottage. In the distance is a tower (of Haarlem?). [Similar to 36.] "A free and masterly little picture" (Sm.).

Signed in full, and dated 1653; panel, 11 inches by 13 inches.

Sale.—Van der Wynne Garde (? Wijngaarde), London, 1822 (£420).

In the collection of Alexander Baring, London, 1834 (Sm.).

In the collection of Lord Ashburton, The Grange, 1854 (Waagen, ii. 108); sold as a whole in 1907 to the London dealers Agnew and others.

38. **FOUR COWS IN A FIELD.** W. 10.—These cows are standing; the middle one is white, the others are grey and brown respectively. The fourth, a light brown cow, is lying down. Dark rain-clouds in the sky.

Signed in full on the left at foot, and dated 1651; panel, 10 inches by 12 inches.

Wrongly identified with 29 by Bürger, *Musées de la Hollande*, vol. ii.

Sales.—J. Bernard, Amsterdam, November 24, 1834, No. 118 (300 florins, Roos).
(Possibly) P. van Romondt, Amsterdam, May 11, 1835, No. 119 (40 florins, Roos).
J. Clemans, 1851.

In the Van der Hoop collection, Amsterdam, No. 91. The collection was bequeathed to the city of Amsterdam in 1854, and lent to the Rijksmuseum in 1885.

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 1913.

39. **FOUR CATTLE IN A MEADOW.** Sm. 82; W. 85.—On the right, in front of a leafless little oak on which birds are perched, a young brown and white spotted bull stands turned to the left with its head towards the spectator. In front of him to the left lies a white cow. Beside her, to the left, a cow, seen from the back, is grazing. Behind the young bull stands a black bull, whose form is almost entirely hidden by the animal in front. On the ground in the centre is a frog.

Signed in full twice over on the left at foot, and dated 1644—the lower signature is half hidden by the frame; panel, 15½ inches by 14 inches.

In the Kassel inventory of 1749, No. 165.
In the Kassel Academy, 1783 catalogue, No. 100.
In the Louvre, Paris, 1806-15.
In the Palace, Wilhelmshöhe, Kassel, 1834 (Sm.).
In the Kassel Gallery, 1903 catalogue, No. 368.

40. **CATTLE IN STORMY WEATHER.** Sm. 40; W. 27. —On the left, in front of a tree, a light-coloured ox stands almost in profile to the left with its head to the front. To the right of the ox stands another with dark spots, also turned to the left, but slightly foreshortened at the back. On the left, near the first ox, is a very dark cow seen from the back in an almost completely foreshortened view. Behind the first ox a fourth animal is lying down.

Signed in full, and dated 1653—though Sm. says 1651 and the Higginson catalogue 1654; panel, 14½ inches by 13 inches.

The Higginson catalogue identifies the picture in that collection with Sm. 40; but the catalogue description, taken from Sm., overlooks the dark cow standing on the left and seen from the back, and mentions only two animals standing and one lying down.

Sales.—Beaujon, Paris, April 25, 1787 (3900 francs).
Sébastien Erard, Paris, April 23, 1832, No. 111 (13,000 francs, bought in)—*see* Ch. Blanc, ii. 396.
Sébastien Erard, London, June 22, 1833 (£325 : 10s.).

In the Durand collection—according to the Higginson catalogue.

Sale.—Edmund Higginson, Saltmarsh Castle, June 4, 1846—1842 catalogue, No. 66—(£976 : 10s., Mawson for the Marquess of Hertford).

In the collection of the Marquess of Hertford.
In the Wallace Collection, London, 1911 catalogue, No. 252.

41. **FOUR OXEN IN A MEADOW.** Sm. 5, and Suppl. 2; W. ii. 2.—On the left, near a clump of low trees, are three oxen. A whitish ox stands in profile with its head to the front. A dark ox stands beside it in a reverse position. A third is lying down beyond them. The fourth stands at a distance, seen from the back in a foreshortened view. In the distance is a farm amid trees.

Signed in full, and dated 1653; panel, 15 inches by 18 inches—but 15½ inches by 13½ inches, according to Sm.

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller and Company, Amsterdam, 1906, No. 105.

Sales.—Count van Wassenaar-Obdam, The Hague, August 19, 1750, No. 45 (280 florins).
Madame Bandeville, Paris, December 3, 1787 (4000 francs).
Claude Tolozan, Paris, February 23, 1801 (4853 francs).
Solirène, Paris, March 11, 1812 (8001 francs).

In the collection of the Duchesse de Berry, offered for private sale in London, 1834 (priced at £400, but not sold).

Sales.—Duchesse de Berry, Paris, April 4, 1837, No. 39 (12,100 francs, Hope)—*see* Ch. Blanc, ii. 424.
Adrian Hope, London, June 30, 1894, No. 54 (£945, Sedelmeyer).

In the collection of Albert Lehmann, Paris.

42. **FOUR OXEN IN A MEADOW.** Sm. 95; W. 91.—In

the centre foreground a light-coloured ox lies facing left. An ox with white and yellow spots stands to the right, farther back, in profile to the right, in front of a gnarled oak. Behind to the left is a light brown ox, seen from the back. In the left foreground stands a black and white spotted ox, which is seen in a three-quarter profile view to the right. In the distance is a spacious pasture with cattle. On the horizon are buildings amid trees. A good picture.

Signed in full, and dated 1649; panel, 21 inches by 26½ inches.

A replica in reverse—also an original in the opinion of W. R. Valentiner, the author of the Hudson-Fulton catalogue—with cows instead of oxen, and several other variations, on panel, measuring 15 inches by 22½ inches, entitled "Cattle in Pasture," was exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 73; it was lent by Leon Hirsch, New York.

A copy, also in reverse, occurred in a Cologne sale between 1880 and 1890, and was reproduced in the sale-catalogue.

Engraved by H. and P. Laurent in the *Musée Français*, by Pauquet and Duparc in the *Musée Napoléon*, and by Couché, Delpèche, and César Ferreri.

In the Louvre, Paris, from 1799 to 1815, when it was restored to the Royal Palace at Turin (Sm., who valued it in 1834 at £1050).

In the Turin Museum, 1899 catalogue, No. 406.

43. **A Bull and Three Cows in a Meadow.** Sm. 12; W. ii. 6. —The cattle are near a tree and a hedge. A white cow is lying down. Dark cloudy sky.

Dated 1640; panel, 11 inches by 9 inches.

Engraved by Couché.

In the collection of Benjamin da Costa, The Hague, 1752 (Hoet, ii. 468).

Sales.—Benjamin da Costa, The Hague, August 13, 1764 (Terw. 377), No. 49 (516 florins).

De Vigny, Paris, 1773 (1500 francs)—*see* Ch. Blanc, i. 221.

Nogaret, Paris, 1780 (2060 francs, Langlier)—*see* Ch. Blanc, ii. 19.

43*a*. **Four Oxen in a Meadow.**—A yellow spotted ox and a grey ox stand on a bank in front. Farther back stands a red ox, while another is lying down.

Panel, 9 inches by 12 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 209 (200 florins, Van der Schley).

43*b*. **Four Oxen in a Meadow.**—On a hill to the left stand two oxen, one with reddish spots and the other light coloured. A third ox lies near them. At the side stands a fourth ox of a light yellow hue, seen half from the back. In the distance is a village.

Panel, 14 inches by 12 inches.

Sale.—Amsterdam, October 6, 1809, No. 50.

43*c*. **Three Oxen standing and One lying in a Meadow.** Panel, 10 inches by 11½ inches.

Sale.—J. van der Putte, Amsterdam, May 22, 1840, No. 82 (19 florins).

44. **Four Cows in a Pasture.** Sm. 74; W. 83.—In front are

four cows. One of them, a brownish cow, stands on the top of a hill, while the others are lying down. In a distant meadow are more cattle. Cloudy sky.

Signed, and dated 1653; panel, 13 inches by 16 inches.

In the Caraman collection, Vienna, 1834 (Sm.); he had bought it in Italy (for 15,000 francs).

Sale.—Caraman of Vienna, Paris, April 6, 1840.

44*a*. **Four Oxen in front of a Farm.**—Three stand and one is lying down.

Signed, and dated 1653.

Sale.—W. Williams Hope, London, June 14, 1849 (£617).

44*b*. **Two Bulls and Two Cows in a Meadow.**—On the left, beside a tree, stands a white and red spotted bull. In front lies a cow, behind which stands a red cow. To the right is a black and white bull. A spacious pasture with a mansion in the distance.

Panel, 19½ inches by 26 inches.

Sales.—John P. Anderson, London, May 15, 1847 (£75, Cooper).
O. E. Coope, London, May 6, 1910, No. 69.

45. **SEVEN COWS IN A PASTURE.** Sm. 44, and Suppl. 24; W. ii. 13.—On the left, near an old oak, lies a red cow facing right. On the right, upon a little bank, is a yellow and white spotted cow. Behind it stands a young bull, almost in profile to the left, which is bellowing. Near the bull, to the left, lies a dark ox; while to the right is another, behind which are two oxen butting each other. In the distance peasants ride away in a waggon drawn by two horses. On the horizon is a church tower amid trees. A gleam of sunshine, bursting from a cloudy sky, partly illumines the foreground: the rest is in shadow. "This capital production is painted throughout with the most elaborate care" (Sm.).

Signed, and dated 1654; panel, 14½ inches by 21 inches.

In the collection of Count van Wassenaar-Obdam, The Hague, 1752 (Hoet, ii. 402).

Sales.—Duc de Choiseul-Praslin, Paris, February 18, 1793 (28,200 francs, Le Brun the younger)—*see* Ch. Blanc, ii. 161.
Robit, Paris, 1801 (29,700 francs)—*see* Ch. Blanc, ii. 193.

In the collection of the Duchesse de Berry, offered for private sale in London, 1834 (priced at £1500, but not sold).

Sales.—Duchesse de Berry, Paris, April 4, 1837, No. 38 (37,000 francs, Prince Demidoff)—*see* Ch. Blanc, ii. 424.
Prince Demidoff of San Donato, Paris, April 18, 1868, No. 10 (112,000 francs, De Rothschild).

In the collection of the late Baron Alphonse de Rothschild, Paris.

45*a*. **Cows in a Meadow near a Farm.**

9 inches by 12½ inches.

Sale.—Rotterdam, September 20, 1756 (Terw. 159), No. 7 (105 florins).

45*b*. **Cattle in a Meadow.**—Four are near a tree in front. Houses in the distance. [Pendant to 116.]

Panel, 14 inches by 17 inches.

Sale.—Paul Locquet, Amsterdam, September 22, 1783, No. 288 (51 florins, Fouquet).

45*c*. **Cattle in a Meadow.**

Sale.—Heathcote, London, 1805 (£51 : 15s., Earl of Aberdeen).

45*d*. **Cows in a Meadow.**

Sale.—Heathcote, London, 1805 (£110 : 5s., Birch).

45*e*. **Cows in a Meadow.**

In the Esterhazy collection, Vienna, 1835 catalogue, p. 8, No. 13; it was there in 1884 (Parthey, ii. 286), but is not now in the Budapest Museum.

45*f*. **Cattle in a Meadow.**

Signed P. Potter; canvas, 13 inches by 18 inches.

Sale.—J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 170 (20 florins, De Lelie).

45*g*. **Cattle near a Willow.**

Signed P. Potter; panel, 10 inches by 12 inches.

Sale.—R. Pott and others, Rotterdam, October 11, 1855, No. 52.

45*h*. **Several Cows in a Meadow.**

Panel, 18½ inches by 25 inches.

Sale.—J. P. Weyer, Cologne, August 1862 (120 mark, Heberle).

46. **COWS AND SHEEP IN FRONT OF A HOUSE.** Sm. 28; W. 42.—In front of a house shaded by three trees are two cows, one standing and the other lying down. In the left foreground are three sheep, two of which are lying down. Through the half-opened door a man and a woman are seen in the house. In the middle distance is a waggon with two horses and a groom on foot. Cloudy sky. A good picture, similar to that in the National Gallery, London (75).

Signed, and dated 1652; panel, 20 inches by 15½ inches.

Engraved in the Poullain Gallery.

Exhibited at the British Institution, London, 1819; and at the Royal Academy Winter Exhibition, London, 1892, No. 89.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 113 (2420 francs, Millon d'Ainval)—*see* Ch. Blanc, i. 359.

Poullain, Paris, March 15, 1780 (3200 francs, De Courmont)—*see* Ch. Blanc, ii. 11.

Jeremiah Harman, London, May 17, 1884 (£840, Higginson); it was in this collection in 1834 (Sm.).

In the collection of James Morrison, Basildon Park, 1857 (Waagen, Suppl. 310).

In the collection of the late Charles Morrison, Basildon Park, Reading.

47. **COWS AND SHEEP WITH A HERDSMAN.** Sm. 81; W. 84.—In front of two young oak trees on a little hill to the right a white cow lies, turned slightly to the right. Beside the cow, to the

right, a sheep crouches on the ground. Behind, in profile to the left, stands a young brown bull, rubbing its neck against a tree. Near it to the right a light brown cow is grazing. In the left foreground stands a black and white spotted cow, seen from the back and turned three-quarters right. In the centre, farther away, are a sheep, a ram, and a peasant. In the right distance is a long cottage. To the left is a flat pasture which has a great similarity with the background of "The Young Bull" (48), while the same model served for the peasant in both cases, as well as in 105. In the left foreground, too, there is a frog, as in 48.

Signed in full on a fence to the right—with a genuine signature, although the name is spelt with a B—and dated 1648; panel, 20 inches by 29½ inches.

A replica is in the Lyons Museum, 1903 catalogue, No. 159.
Etched by Burnett.
In the Kassel inventory of 1749, No. 99, and of 1783, No. 105.
In the Louvre, Paris, 1806-15.
In the Kassel Gallery, 1903 catalogue, No. 369.

48. **THE YOUNG BULL.** Sm. 1; W. 6.—In the centre a brown bull with white patches, represented life size, stands in profile to the left, with its head turned to the front. To the left of it, at the right side of an oak and a willow, lies a yellow cow with a white head, facing the spectator with its body half in profile and foreshortened. Close to the cow, and a little to the left, lie a sheep and a lamb, behind which, on the left of the trees, stands a ram, in front of a fence. A grey-bearded peasant in a grey jacket and a soft felt hat—the same model as in 47 and 105—stands behind the fence; he leans his upraised left hand on the oak, which is in front of the willow and slopes to the right while the willow is inclined to the left. In the right distance stretches a flat and low-lying pasture, with numerous cows, sheep, and two horses. In the distance is a grove of trees with a village. A church tower and a mansion in the distance recall the country near Rijswijk. In the sky to the right is a bird; on the ground in front is a frog. Grey sky with dark storm-clouds to the right. The bull is the best part of the picture; it is the best modelled, too, in contrast to the cow, which seems rather flat. There is no middle distance, and thus the picture lacks cohesion as a whole. Yet for a youth of twenty-one it is a masterpiece.

Signed in full on the fence to the left, and dated 1647; canvas, 95 inches by 138 inches.

A study for the bull is in the collection of Lord Northbrook (51).

A copy by J. Kobell was in the sale:—J. Ancher, Amsterdam, April 6, 1847, No. 34 (695 florins, Van Barnevelt).

Engraved by Couché, Baltard, F. A. David (?), G. S. and J. G. Facius, A. Liermur, Cornilliet, J. F. Lange; etched by Denon.

Sale.—Willem Fabricius, Haarlem, August 19, 1749 (Hoet, ii. 263), No. 1 (630 florins, the painter F. Dekker for the Stadtholder, William IV.).

In the collection of the Stadtholder William V.; in the 1763 inventory (Terwesten 704), No. 42.

In the Louvre, Paris, 1795-1815.

In the Royal Picture Gallery, The Hague, 1910 catalogue, No. 136.

49. **COWS AND SHEEP IN A MEADOW.**—A cow and three sheep in a meadow near a tall tree. In the distance is a river-bank. To the right is a hill. It produces a strange impression at first; the landscape is very green.

Signed in full on the right, and dated 1644; canvas, 15½ inches by 20½ inches.

In the collection of J. Tschager, Vienna; bequeathed to Innsbruck in 1856.

In the Innsbruck Museum, 1899 catalogue, No. 659.

50. **CATTLE IN A STORMY LANDSCAPE.** Sm. 86; W. 34.—On a low bank to the left a black cow lies in profile to the right. Beside it to the left stands a young reddish-brown bull, seen in full face. In the right middle distance are two sheep, and a cow grazing between two wind-swept willows. In front are a tree-trunk and luxuriant foliage. The sky is very dark on the horizon; above are clouds, pierced by a ray of sunshine. [Pendant to 156.] Both "of very excellent quality" (Sm.).

Signed in full in the left foreground, and dated 1647; panel, 18 inches by 14½ inches.

Exhibited at Manchester, 1857, No. 1006; at the Royal Academy Winter Exhibition, 1881, No. 82; and at the South Kensington Museum, 1891-98, 1891 catalogue, No. 31.

An engraving by Couché closely resembles this picture (Sm.).

In the Bisschop collection, Rotterdam, 1752 (Hoet, ii. 531); the collection was bought as a whole in 1771 by Hope (for 65,000 florins).

In the collection of Philip Henry Hope, London, 1834 (Sm.).

In the collection of Henry Thomas Hope, London, 1854 (Waagen).

In the collection of Lord Francis Pelham-Clinton Hope, Deepdene; bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

In the collection of George Salting, London; bequeathed in 1909 to the National Gallery.

In the National Gallery, London, No. 2583.

51. **A YOUNG REDDISH-BROWN BULL.** Sm. 36; W. 43.—The bull is seen in profile, in a landscape. To the left, under a tree, lie two sheep. In the immediate foreground is a frog. In the middle distance are cattle at pasture, with a village beyond. Cloudy sky, especially dark on the horizon to the right. A study for 48 (The Hague).

Signed in full on the right, and dated 1647; panel, 21½ inches by 26 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1871, No. 172.

Sale.—Proley, Paris, 1786 (4376 francs).

In the collection of Edward Gray, Harringay House, Hornsey, 1834 (Sm.).

Sale.—Thomas Baring, London, June 2, 1848, No. 131 (£220 : 10s., Fuller).

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 81.

52. **THE MEADOW: THREE OXEN AND THREE SHEEP.** Sm. 17; W. 59.—In the right foreground an ox stands in profile to the left. On the left a white and red spotted ox stands near a

garden fence in front of an old and leafless tree. Behind it lies a dark-coloured ox, seen from the back in a three-quarter view. Farther away are three sheep. In the distance extends a flat pasture, on a lower level than the foreground. In this pasture, in front of a farm amid trees on the right, are two cows grazing and a man. On the horizon is a village; above it are dark clouds in the sky. Broader than usual in style. [Compare 77.]

Signed in full on the fence to the left, and dated 1652; canvas, 33 inches by 48 inches.

A copy occurred in the Königswarter sale, Berlin, December 1906; a copy of this occurred in a German sale, No. 38. A copy of the left half, with two cows and two sheep, was in the possession of a London dealer in 1911. [Possibly identical with 174*d*.]

Engraved by C. Baquoy in the Choiseul Gallery, No. 65, and by Pigeot in the *Musée Napoléon*.

Sales.—De Julienne, Paris, March 20, 1767, No. 181 (4911 francs, Boileau)—*see* Ch. Blanc, i. 139.

Duc de Choiseul, Paris, 1772, No. 72 (8001 francs)—*see* Ch. Blanc, i. 196.

Prince de Conti, Paris, April 8, 1777, No. 371 (9530 francs, Langlier)—*see* Ch. Blanc, i. 381.

Prince de Conti, Paris, March 15, 1799, No. 133 (6000 francs).

Marquis Th. de Pange, Paris, March 5, 1781, No. 212 (7311 francs, Le Brun)—*see* Ch. Blanc, ii. 29.

Comte de Vaudreuil, Paris, November 24, 1784, No. 53 (15,000 francs, Paillet)—*see* Ch. Blanc, ii. 100.

Bought for the Louvre (for 22,000 francs; valued by the experts in 1815 at 25,000 francs).

In the Louvre, Paris, 1902 catalogue, No. 2527.

53. **COWS AND SHEEP IN A MEADOW.**—On the left, in front of a fence at the foot of a tall tree-trunk, lies a spotted cow facing left. Behind to the right stands another cow, seen almost in full face. A third cow stands to the right, seen from the back. On the right near this cow lie a ram and a sheep; beyond them a third sheep, seen from the back, is browsing. In the distance, which is on a somewhat lower level, two other cows, one standing and the other lying down, are on the right, near the bank of a broad river-estuary with ships. On the left bank stands a little town with a church. On the left, behind the fence, is a pollard willow.

Signed in full on the right at foot; canvas, 26½ inches by 32½ inches.

In the possession of the Paris dealer F. Kleinberger.

54. **TWO COWS AND SHEEP IN A MEADOW.**—On the right a light red and white spotted cow lies facing left. On the left, behind it, stands a bluish-grey and white spotted cow, turned to the right, but with its head towards the spectator, as if in the act of lowing. To the left of the cows, and farther back, stands an ewe, seen from the back, with a lamb. In the extreme left foreground is a tree with scanty foliage; two little birds sit in the branches. On the flat plain in the distance two horses are grazing on the left. On the horizon is a church tower.

Signed in full on the left under the tree, and dated 1649; panel, 11 inches by 14½ inches.

In the Schloss, Schwerin, 1792 catalogue, p. 22, E. ii. 19.
In the Schwerin Museum, 1882 catalogue, No. 838.

55. **THREE COWS AND A SHEEP.** Sm. 79; W. 50.—In the foreground of a pasture a red and white spotted cow lies on a bank, with its head to the front. Beside it to the right stands a dark-coloured cow with a white face. A sheep lies not far away beside a low fence. The third cow, which is black, stands in the centre. A dark cloud fills most of the sky; transient gleams of sunshine break through here and there. "Painted in the artist's best period and in his delightful sparkling manner" (Sm.).

Signed in full on the fence to the right, and dated 1647; panel, 11½ inches by 15½ inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1902, No. 218.

In the collection of Lady Mildmay, Dogmersfield, 1834 (Sm.).

In the collection of Sir William Agnew, Bart., who lent it for exhibition in 1902.

Sale.—Sir W. Agnew, London, May 19, 1911, No. 47 (£1522 : 10s., Kleinberger).

In the collection of Ludwig Mandl, Wiesbaden.

55*a*. **Cows and Sheep in a Meadow.**—Sunshine.
16 inches by 20 inches.

Sale.—Madame de St. Anneland, The Hague, November 6, 1725 (Hoet, i. 310), No. 18 (370 florins).

55*b*. **Oxen and Sheep in a Meadow.**
15½ inches by 18 inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 159), No. 35 (42 florins).

55*c*. **Three Oxen and a Sheep.**—On a low grassy hill in the left foreground stands an ox rubbing itself against a tree. Near it are two other oxen, one standing and the other lying down. In the centre is a sheep.

Panel, 15 inches by 20½ inches.

Probably the picture mentioned by Hoet (ii. 507).

Sale.—Gerard Braamcamp, Amsterdam, January 27, 1772, No. 1 (120 florins, J. Yver).

55*d*. **Cows and Sheep in a Landscape.**
Panel, 20½ inches by 13½ inches.

In the Schloss Altstadt, Kassel, 1783, No. 21; not now at Kassel.

55*e*. **Two Cows and Sheep.**—In front, near a fence, stands a red spotted cow. Farther back lies another cow, with some sheep. In the distance are trees and a tower.

Canvas, 15 inches by 19½ inches.

Sale.—J. Odon, Amsterdam, September 6, 1784, No. 47.

55*f*. **A Red and White Ox and Four Sheep.**—On the left near a fence.

Panel, 13 inches by 11 inches.

Sale.—Madame Lenglier, Paris, March 10, 1788 (200 francs)—*see* Ch. Blanc, ii. 120.

56. **Three Cows and a Sheep on a Bank.** Sm. 24; W. ii. 9. —In the middle distance is a waggon with four horses; in the distance is a village.

Panel, 16 inches by 23 inches.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 170 (1300 florins, Yver).
C. Alexandre de Calonne, London, March 26, 1795, No. 104 (£325 : 10s.—or £310, according to Sm.)—*see* Buchanan, i. 256.

56*a*. **Three Oxen and a Sheep.**—In front a red and white spotted ox rubs against a tree. Near it a sheep and two oxen lie on the ground. In the distance is a waggon with four horses.

Panel, 16 inches by 20 inches.

Sales.—G. J. de Servais, Malines, July 21, 1775, No. 103 (251 florins).
M. T. Wittebol and De Labistraeten, Antwerp, June 19, 1804, No. 133 (160 florins).

56*b*. **Cows and Sheep in the Wood at The Hague.**—[Possibly identical with 57 and 62.]

Sales.—Countess of Holderness, London, March 6, 1802.
Edward Coxe, London, April 23, 1807 (£698).

56*c*. **Two Cows and a Sheep.**—The cows, which stand, are light brown with white spots. The sheep is lying down. Farther back a peasant walks along.

Signed, P. Potter; panel, 9 inches by 10½ inches.

Sales.—J. B. Fratacolla, Amsterdam, April 26, 1813, No. 49 (14 florins 10, Reyers).
W. Reyers, Amsterdam, September 21, 1814, No. 122 (23 florins, Dupré).

57. **Six Cows and Three Sheep in the Wood.** Sm. 77; W. 46.—In front are six cows and three sheep. On the right a man sits on a bench between two trees. On the left the turret of a house rises above the trees. The animals are subordinate to the landscape. [Possibly identical with 56*b* and 62.]

Panel, 9 inches by 11 inches.

In the collection of William Wells, Redleaf, 1834 (Sm.).

57*a*. **Cattle and Sheep with a Herdsman.**—In front a herdsman with a dog tends a cow, a bull, and some sheep. In the middle distance are cottages.

Canvas, 36 inches by 41 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 530 (520 francs, Malleck).

57*b*. **A Bull, Cows, and Sheep.**—In an elevated foreground lies a black cow, with a young red bull behind it. In the middle distance, near some willows, lie two sheep, near a cow which is grazing.

Canvas, 13½ inches by 16 inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 270 (81 florins, M. van Cleef).

57*c*. **A Calf and some Sheep near a Farm.**—A haystack and trees.

Canvas, 12 inches by 12 inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 271 (115 florins, Chaplin).

57*d*. **Three Cows and a Sheep in a Meadow.**—Farther away is a woman. In the distance is a little wood.

Sale.—B. Mallinus, Brussels, September 22, 1842, No. 5.

58. **A Bull and Four Sheep.**—A yellow and white spotted bull stands in front, strongly relieved against a dark sky. Four sheep graze near a little fence; one is standing and the other three are lying down. The picture has been damaged.

Panel, 13½ inches by 11½ inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 185—No. 206 of the 1841 catalogue.

58*a*. **A White Cow standing and a Sheep lying down.**

Panel, 8½ inches by 8 inches.

Sale.—Utrecht, September 22, 1851, No. 123.

58*b*. **An Ox, a Cow, and a Sheep.**—With a shepherdess. Sunlight.

Signed, and dated 1647.

In the collection of Mlle. Hoofman, Haarlem.

In the collection of Labouchere, Stocke, near Windsor, 1854 (Waagen, ii. 422).

58*c*. **A Cow, a Sheep, and a Herdsman.**—In a landscape.

In the Motz collection, Bremen, 1858 (Parthey, ii. 286).

58*d*. **Three Oxen and Four Sheep in a Landscape.** *See* W. 92.

In the collection of the Duke of Modena, 1859, No. 232; according to W., the Duke took the picture with him into exile in that year.

59. **Three Cows and a Lamb.**—One cow is lying down. Of the two standing, one rubs itself against a tree, at the foot of which lies a lamb. On the right is a waggon with four horses. In the distance is a town.

Panel, 16 inches by 20½ inches.

Sales.—Louis Rapédius de Berg, Malines, 1839.
J. J. Chapuis, Brussels, December 4, 1865, No. 317 (575 francs, Warneck).

60. **Three Cows, Oxen, and a Sheep in a Meadow.** W. 69. —Cloudy sky.

Canvas, 40 inches by 50 inches.

In the Copenhagen Museum, 1866 catalogue, No. 366; not now there.

61. **Cattle and Sheep in a Meadow.**—A red spotted bull stands, and a cow and some sheep are lying down, near an old oak, in the foreground of a spacious flat landscape. In the distance, at the foot of a hill, is a church tower.

Panel, 44 inches by 53½ inches.

Sale.—J. F. van Vrijberghe van Westenschouwen and others, Amsterdam, January 14, 1867, No. 67 (400 florins).

62. **Cattle and Sheep.**—In the foreground of a wooded landscape. To the right sits a man on a bench. In the left distance is a church tower. [Possibly identical with 56*b* and 57.]

9 inches by 11 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1877, No. 73. Then in the collection of Lady Elizabeth Pringle, London.

63. **Cattle and Sheep.**—On a little hill to the left a black cow is lying and a brown bull standing. Farther back to the right are two sheep and a cow under some willows. In the distance are cattle and horses. Clouds in the sky, with a ray of sunlight.

Signed in full, and dated 1647; panel, 13½ inches by 15½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1887, No. 90. Then in the collection of G. Darlington Simpson, London.

63*a*. **An Ox and Three Sheep.**—The ox stands on the right near a leafless willow. The sheep lie to the left.

Panel, 10 inches by 13 inches.

Sale.—A. Baehner, Cologne, September 30, 1889, No. 107.

63*b*. **Cows, Sheep, and other Cattle.**—In a meadow near willows. Signed on a plank to the right; canvas, 19½ inches by 25½ inches.

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 120.

64. **Cows and Sheep in a Meadow.** W. 58.—Three cows, two of which are lying down, while the third stands, on a bank near two willows. On the right is another cow, with some sheep. In the distance is a pasture, with a town.

Signed in full, and dated 1650; panel, 26 inches by 33½ inches.

Waagen, Suppl. 391, describes a picture in the Everett collection, 1857, which is probably identical with this, though he mentions another cow standing and an ox, and gives the dimensions as 25 inches by 28 inches. Waagen adds that there are three sheep.

Exhibited at the Royal Academy Winter Exhibition, London, 1886, No. 82. In the collection of Joseph Everett, Heytesbury.

Sale.—Alexander Boyle and others, London, June 25, 1898, No. 70.

65. **COWS AND GOATS.**—On a road in the centre foreground stands a cow facing right. Behind it to the left is the head of another cow. Behind to the right lie two goats. In the left foreground, at the

side of a country road illuminated by the setting sun, a cow lies in deep shadow. In the right foreground stands a goat suckling a kid. Beyond, in the middle distance, a herdsman and a shepherdess drive cows and sheep to the right. In the middle distance are a hedge and trees. A hill with a little Italian tower on the top rises in the left distance. The picture has an extraordinary resemblance to the early signed and dated picture at Nürnberg (1), so that its genuineness, once questioned, is confirmed.

Panel, 22½ inches by 37 inches.

Sale.—Maximilian I., King of Bavaria, Munich, December 5, 1826, No. 97.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 471; but not exhibited since 1910.

65*a*. **Two Cows and a Goat.**—Near a tree in a meadow. One cow stands in profile; the other lies with its head to the front. Behind it is a goat.

Panel, 20 inches by 15 inches.

Sale.—Paul Locquet, Amsterdam, September 22, 1783, No. 286 (250 florins, L. van Dijk).

66. **Six Cows and Two Goats.**—They are in the foreground of a landscape intersected by a stream. On the opposite bank are the ruins of an old building. Beyond the cattle is a hill crowned with trees.

Panel, 15 inches by 20½ inches.

Sale.—La Fontaine, Paris, May 28, 1821 (9300 francs)—*see* Ch. Blanc, ii. 347.

67. **Cows and Goats in a Meadow.** Sm. 71; W. ii. 23.—In the foreground of a wooded landscape two yellowish-red cows are lying, one behind the other, and a third cow, of a dun colour, stands near a goat with two kids. Farther away are two cows on the bank of a stream. "An early production" (Sm.).

Panel, 9½ inches by 13 inches.

In the collection of Elisha Biscoe, London, before 1834 (Sm.).

68. **Two Cows and a Goat.** Sm. 96; W. 57.—In the foreground of a meadow a tawny-yellow cow with white patches and a white face lies in front of a hillock to the right. A yellowish-brown cow with white patches stands in profile in the centre. The goat is on the hillock near a tree. "An early work of the master" (Sm.).

Panel, 14 inches by 16 inches.

In the possession of the London dealer S. Woodburn, 1834 (Sm.).

68*a*. **A Cow with a Calf and Three Goats lying down.**—In front of a cottage. The herdsman seems to be praying.

Canvas, 30 inches by 26 inches.

Sale.—P. L. Mortier, Amsterdam, May 6, 1846, No. 21 (10 florins, Tyssen).

68*b*. **A Cow and Two Goats.**

Panel, 6 inches by 8 inches.

Sale.—Mlle. Hélène Herry, Antwerp, September 18, 1848, No. 88.

68*c*. **A Cow, a Calf, and Goats with a Shepherdess.**—In the

foreground of a hilly landscape a cow and a calf with four sheep lie at the foot of a little hill, on which sits a shepherdess, playing on the bagpipes, with a child. In the distance a flock goes down a defile. A fine composition.

Panel, 10 inches by 15½ inches.

Sale.—A. Baehner, Cologne, September 30, 1889, No. 106.

68*d*. **Cows lying down and Goats.**—The goats are at a water-trough to the left. In the distance are ruins. Thistles and water-plants in front. Warm in tone.

Panel, 16 inches by 24 inches.

Sales.—Madame Le Poittevin de la Croix, Antwerp, May 5, 1845, No. 52. St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 151.

69. **Two Oxen, a Goat, and Two Sheep.** Sm. 101; W. ii. 30. —In the foreground of a meadow. One ox is lying down in profile. The other, of a dark colour, stands beyond the goat which, like the sheep, is lying down. To the left is a willow. In the distance, amid trees, are cottages and a church tower.

Described by Sm. from an engraving by Couché.

70. **COWS AND PIGS IN A MEADOW.** Sm. 93; W. 8. —In the centre stands a mouse-coloured ox, in profile to the left, looking at a white ox which comes forward. Between them, and farther back, lies a red cow. On the right, behind the grey ox, a brown cow, seen from the back in a three-quarter view, is grazing. In the left foreground is a pool. On the right is the corner of a wooden building with a willow in front. A pig rubs itself against the tree; to the left, at the foot of the tree, lies a sow suckling three young pigs. In the distance is a farm amid trees, with a haystack in front. Sunset.

Signed in full on the building to the right, and dated 1652; panel, 14 inches by 18 inches.

An almost exact old copy, regarded by Westrheene (W. 70) as an original, is in the Moltke collection, Copenhagen.

Engraved by Couché, Guyot, Garreau, P. Laurent, and others.

Sale.—Amsterdam, October 1, 1738 (Hoet, i. 556), No. 13 (730 florins)—but not in the Count Fraula sale, Brussels, 1738, as Sm. and W. thought.

In the Van Uchelen collection, 1752 (Hoet).

In the collection of G. van Slingeland, The Hague, 1752 (Hoet, ii. 405).

In the collection of the Stadtholder William V. (Terw. 705).

In the Louvre, Paris, 1795-1815.

In the Royal Gallery, The Hague, 1910 catalogue, No. 138 (Sm. valued it in 1834 at £525).

71. **COWS AND PIGS.**—In front are four pigs; in the left distance are three cows. In front of these is a cart with a bay horse. A man in red. To the right is a cottage painted in a vague tone.

Signed above the cottage door; panel, tall and narrow.

In the Von Ugglas collection, Stockholm.

72. **Two Cows in a Shed, with a Pig in front.** Sm. 38; W. 33.—A reddish cow and a black cow stand in a cowshed. Outside the door in front lies a pig. On the lower half of the door sits a hen; the upper half of the door is thrown back. Near it stands a woman. A broad plain in the distance.

Signed; panel, 12 inches by 9½ inches.

In the Van der Linden collection, 1752 (Hoet, ii. 490).

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 381 (560 florins, Fouquet).

Lambert et Du Porail, Paris, March 27, 1787 (2700 francs, Le Brun for Calonne)—*see* Ch. Blanc, ii. 116.

C. A. de Calonne, Paris, April 21, 1788 (2800 francs, bought in).

C. A. de Calonne, London, March 26, 1795, No. 76 (£57 : 15s.)—*see* Buchanan, i. 249.

72*a*. **A Cow and Two Donkeys.**—A fisherman and other figures in the distance. Wooded landscape.

Panel, 19½ inches by 24½ inches.

Sale.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 138.

73. **Cattle, a Horse, and Herdsmen at their Repast.** Sm. 9; W. 54.—In a farmyard to the left is a wooden shed, in which lies a sheep. At the door a shepherd in a yellow jacket and short grey breeches, with his legs bare, sits on a tree-stump; at his feet lies his stick. In his left hand, which rests on his knee, he holds some bread and a knife; he raises his right hand. In front of him a little dog, standing on his hind-legs, waits for the shepherd's signal to eat a morsel of bread which is placed on his nose. Another shepherd, in red with a straw hat, sits quietly eating and watching his companion. To the right lies a red and white cow; a second cow and a horse stand near. In the middle distance, beyond the shed, are three slender trees. Beyond the hedge surrounding the yard is a broad plain, in which a sportsman with two greyhounds courses a rabbit. A fine evening. "A beautiful example" (Sm.).

Signed in full on one of the boards of the shed, and dated 1648; panel, 15 inches by 16½ inches.

Sale.—Pieter Caauw, Leyden, August 24, 1768 (Terw. 666), No. 1 (670 florins)—according to Sm., though the sale catalogue describes it briefly as "Two cows lying down and one standing in a landscape."

In the collection of Baron van Brienen van de Grootelindt, Amsterdam, 1834 (Sm., who valued it at £420).

Sale.—G. Th. A. M., Baron van Brienen van de Grootelindt, of The Hague, Paris, May 8, 1865, No. 27 (44,100 francs, Lord Hertford).

In the collection of the Marquess of Hertford (Westrheene), but not now in the Wallace Collection.

[*Translator's Note.*—Most probably this is the Wallace picture, "Herdsmen with their Cattle" (112). The description is virtually identical with that of 112. Moreover, it seems unlikely that Lord Hertford would have bought in 1865 an exact replica of a picture which he had bought in 1850 for less than half the price paid in 1865. The inference is that the Kalkbrenner picture (112) was a copy. But, according to the Keeper, Mr. D. S. MacColl, the archives of the Wallace Collection throw no light on the matter, although Lord

Hertford, in a letter to his agent Mawson, of 1850 or 1851, speaks of a Potter which he had bought at Christie's and had returned as being a copy.]

73*a*. **A Bull and a Dog.**—A young bull in the foreground of a pasture. To the left, among tall thistles, a dog barks at the bull. In the left distance cows are grazing; one is pursued by a dog. Figures.

Signed in full on the left at foot—the Christian name is almost illegible; canvas on panel, 52 inches by 72 inches.

Sale.—Paris, April 6, 1882, No. 7.

74. **CATTLE AND HORSES IN A MEADOW.** Sm. 91; W. 78.—On a low grassy bank in the left foreground are a bay horse in a foreshortened view, four sheep, a grey cow lying down, and a bull of variegated colour which rubs against a pole. In the right foreground, under trees with scanty foliage, lies a brown cow with a white head. In the right middle distance is the edge of a wood, with dunes beyond. Not a specially good picture. The background especially is usually painted with more delicacy by Potter. [Pendant to 105.]

Signed in full on the left at foot, and dated 1652; panel, 14 inches by 18½ inches.

In the Dresden inventory of 1722, No. A282.

In the Dresden Gallery, 1908 catalogue, No. 1630 (Sm. valued it in 1834 at £315).

75. **LANDSCAPE WITH CATTLE.** Sm. 66; W. 30.—Cows, sheep, and a horse in a meadow in front of a farm, amid trees. On a low bank in the right foreground are four cows. The nearest, white with red spots, lies facing the spectator. Beside it to the right lies a sheep. To the right again stands a dark cow, seen from the back. To the left, in the centre of the picture, stands a cow grazing with its head to the right. To the right of this, and farther away, stand a horse seen from the back and a peasant. In the left middle distance are farm buildings with tall trees behind them. A horse and cart, with two men and a dog, stand to the left, near an open door into which sheep are driven. To the right, beyond a low wood, is a cornfield on the side of a hill. Very much in the style of Du Jardin. [Compare 46, 76*b*.]

Signed in full, and dated 1651 (Sm. and W. wrongly say 1654); canvas, 22½ inches by 20½ inches.

Sales.—Leendert de Neufville, Amsterdam, June 19, 1765 (Terw. 474), No. 73 (1505 florins, P. Locquet).

Paul Locquet, Amsterdam, September 22, 1783, No. 285 (7540 florins, Fouquet).

In the De Noailles collection.

Sale.—Lord Gwydyr, London, May 8, 1829 (£1265 : 5s., Nieuwenhuys).

In the collection of Sir Robert Peel, Bart., London, 1834 (Sm.); bought with the collection in 1871 for the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 849.

76. **CATTLE, HORSES, AND SHEEP IN A MEADOW.**—In the centre foreground a brown cow with white spots lies in profile to the left. Behind it to the right a reddish-brown bull stands facing

right, beside a young herdsman with curly hair, dressed in a green jacket and red breeches, who cuts a twig from an old willow. In front of the man lie sheep and a ram. To the left, behind the brown cow, are a dappled grey horse and a bay horse, both facing left. Other cattle are seen on the extensive pasture beyond. On the horizon are hills. In the sky to the left are great grey clouds, which move towards the right where the sky is still a pure blue.

Signed in full on the left at foot, and dated 1653; panel, 39 inches by 50½ inches.

On the back, "Paulus Potter, 1653," with the painter's arms, is scratched on the panel.

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 88.

In the possession of the London dealer Martin Colnaghi, 1890.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 36.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 154 (22,100 francs).

In the collection of Henri Heugel, Paris.

76*a*. **Landscape with Cows and Horses.**
Panel, 22 inches by 32 inches.

In the collection of Gerard Braamcamp, Amsterdam, 1752 (Hoet, ii. 507); but not in the sale of 1771.

76*b*. **Cows, Horses, Sheep, and Figures.**—In a very fine landscape. [Possibly identical with 75 (National Gallery).]
22½ inches by 20 inches.

Sale.—Amsterdam, May 11, 1756 (Terw. 137), No. 11 (1700 florins).

76*c*. **Cows, a Horse, and an Ass in a Meadow.**—In the left foreground a cow and an ass lie at the foot of a tall tree near a broken fence. On the right stands a sleepy piebald horse, facing the spectator in a foreshortened view. In the background of a flat pasture is a large town.

Signed in full; panel, 9 inches by 9 inches.

Sale.—D'Eve and others, Cologne, March 20, 1899, No. 112.

77. **Landscape with Animals.**
Canvas, 36½ inches by 48 inches.

Mentioned in a letter written to Count Magnus Gabriel de la Gardie, Stockholm, on September 17, 1652, by J. C. Danneux, who offers to sell him the picture, and states that Potter swore he had worked on it for five months without interruption, but that he was ready to dispose of it for 400 francs to make his name known in Sweden. *See Oud Holland*, 1886, p. 270.

J. Six, in *Onze Kunst*, suggested that it might be identical with 52 (Louvre) after being cut down in size.

77*a*. **Landscape with Cattle.**
26 inches by 18 inches.

Sale.—Amsterdam, April 7, 1734 (Hoet, i. 409), No. 7 (585 florins).

77*b*. **Cows and other Cattle.**

Sale.—W. Six, Amsterdam, May 12, 1734 (Hoet, i. 412), No. 40 (500 florins).

77*c*. **Cattle in a Meadow.**
33½ inches by 27 inches.

Sale.—M. van Hoeken and T. Hartsoeker, The Hague, May 1, 1742 (Hoet, ii. 58), No. 62 (35 florins).

77*d*. **Cattle at Pasture.**—A very fine picture.
18 inches by 14 inches.

Sale.—Amsterdam, September 25, 1743 (Hoet, ii. 124), No. 3 (350 florins).

77*e*. **Cattle in a Landscape.**
42 inches by 61½ inches.

Sale.—David Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 241), No. 44 (27 florins 15).

77*f*. **Cattle in a Meadow.**
12½ inches by 19½ inches.

Sales.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 20), No. 119 (13 florins), bought in.
Gerard Bicker van Zwieten, The Hague, April 4, 1755 (Terw. 120), No. 42 (74 florins).

77*g*. **A Bright Red Cow with other Cattle.**—The cattle are standing or lying down in a meadow. A village in the distance.
Canvas, 14½ inches by 19 inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 247 (46 florins, Oden).

77*h*. **Landscape with Cattle.**
Signed, P. Potter.

Sale.—J. van der Maas and the widow of P. van Spijk, Rotterdam, June 30, 1783, No. 101 (24 florins, Brouw).

77*i*. **Cattle in a Meadow.**—Standing and lying down.
Signed, P. Potter; panel, 15 inches by 19 inches.

Sale.—Kien van Citters, Amsterdam, August 21, 1798, No. 102 (23 florins, Roos).

77*j*. **Cattle in a Landscape.**
A small picture.

Sale.—Bryan, London, 1798 (£15 : 15s., Sir F. Bourgeois).
Probably identical with the dubious Potter, "Two Cows under a Tree"—panel, 7 inches by 8½ inches—catalogued as a copy in the Dulwich College Gallery, 1892 catalogue, No. 324 (old No. 22).

77*k*. **Cattle in a Meadow.**

Sale.—Jan de Bosch, Amsterdam, April 11, 1825, No. 40.

77*l*. **Landscape with Cattle.**
Panel, 16 inches by 19 inches.

Sales.—H. Croese, Amsterdam, May 27, 1818, No. 42 (700 florins, Brondgeest).
H. Reydon and others, Amsterdam, April 5, 1827, No. 121 (199 florins, Roos).

78. **Landscape with Cattle.**—Known from an etching.

Canvas, 29½ inches by 25½ inches.

Sales.—H. Croese, Amsterdam, May 27, 1818, No. 43 (494 florins, De Vries).
H. Reydon and others, Amsterdam, April 5, 1827, No. 122 (394 florins, De Vries).

78*a*. **Cattle in a Meadow.**
Signed in full.

Sale.—Amsterdam, November 26, 1827, No. 202 (148 florins, Gruijter).

78*b*. **Cattle with a Herdsman.**—Cattle standing and lying down in a wooded landscape with cottages.
Dated 1649; panel.

Sale.—Amsterdam, August 2, 1828, No. 99 (7 florins 5, Van Delden).

78*c*. **Cattle outside a Farm.**
Panel.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 31.

78*d*. **Landscape with Cattle.**—In the neighbourhood of the castle of Rijswijk.

Sale.—London, 1845 (£70, Morley).

78*e*. **Cattle in a Meadow.**—Cattle standing and lying down, with herdsmen reposing.
Signed, P. Potter; panel, 31½ inches by 40½ inches.

Sale.—Amsterdam, October 18, 1849, No. 150.

78*f*. **A Cattle-piece.**
Panel, 7 inches by 9½ inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 457.

78*g*. **An Animal-piece.**

In the Fröhlich collection, Würzburg, 1859 (Parthey, ii. 286).

78*h*. **Cattle in a Meadow.**
Panel, 16½ inches by 22 inches.

Sale.—J. P. Weyer, Cologne, August 1862 (216 mark, Anton Baer).

79. **Cattle in a Meadow.**

It is uncertain whether the following all refer to the same picture or not:
Sales.—Amsterdam, April 9, 1687 (Hoet, i. 7), No. 24 (80 florins)—a very good picture.
Amsterdam, September 22, 1694 (Hoet, i. 22), No. 93 (7 florins 10).

Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 105), No. 10 (230 florins).
Amsterdam, June 20, 1714 (Hoet, i. 175), No. 20 (550 florins)—very fine.
Amsterdam, April 11, 1727 (Hoet, i. 315), No. 7 (127 florins).
The widow of Jean de la Coste, The Hague, April 20, 1728 (Hoet, ii. 382), No. 1 (285 florins)—of the painter's best period.
Amsterdam, May 6, 1729 (Hoet, i. 337), No. 11 (34 florins 10).
Amsterdam, November 23, 1729 (Hoet, 345), No. 29 (11 florins).
W. Six, Amsterdam, May 12, 1734 (Hoet, i. 412), No. 41 (400 florins).
Amsterdam, April 15, 1739 (Hoet, i. 579), No. 65 (22 florins)—a fine landscape.
Bryan, London, May 7, 1804 (£630).
(Supplementary) Antwerp, September 7, 1646, No. 29.

79*a*. **Cattle in a Landscape.**

Exhibited at Leeds, 1868, No. 617.
Then in the collection of Robert Napier.

80. **COWS IN A MEADOW BY A STREAM.** Sm. 30; W. 15.—On a tongue of land between two canals, one of which fills the foreground, a red cow with a white face stands, in profile to the left, in the centre. Beside her to the right another cow, seen from the back, stands drinking in the farther canal. To the right again a third cow lies in the shade of two trees. A peasant leans against the right-hand tree; his dog sits beside him. In front of them a milkmaid sits at the water's edge, washing a milk-pail. The woman and the red cow standing near her are reflected in the still water. In the distance is a flat pasture with sheep and cattle; a village stands amid trees. The warm light of sunset. "A charming example" (Sm.).

Signed in full, and dated 1647; panel, 16½ inches by 14½ inches.

Engraved by Couché in the Choiseul Gallery.

Copied by J. Kobell. Another copy—not from the original but from a print—is in the Koblenz Museum, 1892 catalogue, No. 240. A third copy was in the sale:—H. Doetsch, London, June 22, 1895.

Exhibited in the Six Exhibition, Amsterdam, 1900, No. 112.

Sales.—Duc de Choiseul, Paris, 1772, No. 9 (15,000 francs).
Prince de Conti, Paris, April 8, 1777 (10,900 francs, Duc de Caylus)—*see* Ch. Blanc, i. 381.

Acquired in 1811 from L. B. Coclers for 8000 florins.

In the collection of Six van Hillegom, Amsterdam, 1834 (Sm., who valued it at £735).

In the collection of J. Six, Amsterdam.

81. **COWS AT THE WATERING-PLACE (or, The Cow looking at its Reflection in Water).** Sm. 92; W. 7.—In the left foreground is a stream. The bank on the right slopes gently upwards to a meadow, with willows and other trees. At the foot of a dead willow in the right centre sheep and a goat are lying. At the water's edge in the centre foreground stands a red cow with a white face, in profile to the left, drinking; she is clearly reflected in the still water. To the left, farther

back, a yellow cow, seen from the back in a three-quarter view, and a ram stand in the water, in which they too are reflected. Beyond are about a dozen boys bathing; some are in the water and others on the bank. On the extreme left of the middle distance a coach, drawn by six horses and preceded by two runners, passes to the right along a road lined with tall and slender trees. Beyond the road are seen the castle of Binkhorst, the village of Rijswijk, and on the horizon in the distance the outline of Delft. In the right middle distance, near a farm, a woman milks a black cow; a man leans on the cow and converses with the woman. Beside them to the right stands a white cow with a black face, while to the left lies a yellow cow, seen from the back. Farther to the left are another cow and two sheep.

Signed in full on the cottage to the right, and dated 1648; panel, 17½ inches by 24½ inches.

Engraved by Fortier and Pauquet.

A copy by J. B. H. Thier was in the sale:—G. van der Pot, Rotterdam, June 6, 1808, No. 127 (160 florins, Roelfsema).

In the De Wolff collection, according to Hoet.

In the collection of G. van Slingeland, The Hague.

In the collection of the Stadtholder William V.

In the Louvre, Paris, 1795-1815.

In the Royal Gallery, The Hague, 1910 catalogue, No. 138.

82. **THE WOOD AT THE HAGUE, WITH COWS, SHEEP, AND FIGURES.**—In front two cows drink at a stream. Farther back is a coach with two horses. To the left is an inn, with a cart in front. Cows and sheep under the trees. A good picture with small figures.

Signed in full on the left at foot, and dated 1650; panel, 16 inches by 15 inches.

In the Esterhazy collection, Vienna, 1835 catalogue, No. 26.

Sale.—Esterhazy, Paris (18,000 francs).

In the Louvre, Paris, 1903 catalogue, No. 2529.

83. **Two Cows beside a Stream.**—Trees. If genuine, a very early work, dating from about 1645.

Signed at foot; panel, 18 inches by 25 inches.

In the collection of Sir Frederick Cook, Bart., Richmond, No. 144.

84. **Cattle standing and lying down.**—In a hilly landscape with trees. On the right the herdsman sits on the bank of a stream, on which are boats. Sunlight.

Panel, 15 inches by 21 inches.

Sales.—J. van den Berg, Amsterdam, July 29, 1776, No. 61.
J. Odon, Amsterdam, September 6, 1784, No. 45.

84*a*. **Cows by a Stream.**

Panel, 15 inches by 19½ inches.

Sale.—B. C. Thienpont, The Hague, March 28, 1778, No. 30 (21 florins).

85. **Cattle at the Entrance to a Wood.** Sm. 47; W. ii. 16.—Some cows drink at a pond in front.

Dated 16–2; canvas, 36 inches by 60 inches.

Sale.—Robit, Paris, May 21, 1801 (1100 francs).

85*a*. **Cattle, Sheep, and Figures.**—A wooded landscape with figures, cattle and sheep in front near a stream, beyond which is a castle. Distant hills. By J. van der Hagen and Potter.

Sale.—(Supplementary) Amsterdam, June 22, 1814, No. 214.

85*b*. **Two Cows in a Wood beside a Stream.**

Panel, 9 inches by 7½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 149.

85*c*. **Cattle in a Landscape with a Stream.**—A bridge over the water.

10½ inches by 17½ inches.

Sale.—Amsterdam, November 16, 1819, No. 59 (45 florins, Vinkeles).

85*d*. **Cows at the Watering-Place.**—Boys are bathing in the still water.

Panel, 25 inches by 32 inches.

Sale.—J. A. Bennet, Leyden, April 10, 1829, No. 54 (66 florins, Chaplin).

86. **Cattle at Pasture near a Water-Mill.** Sm. 7; W. 41.—The water-mill is partly surrounded by a hedge. In front are three cows and a calf, with two goats, sheep, and an ass. In the middle distance a boy—probably the herdsman—sits on a bank. In the distance is the tower of a castle. A hilly landscape with a meadow in front bounded by high banks. The over-shot water-mill stands to the left. Early morning. A "carefully finished production" (Sm.).

Signed, and dated 1653; canvas, 22 inches by 24 inches.

Bought by Valerius de Reuver in 1715 from J. Goeree, Amsterdam (for 273 florins).

In the collection of Madame de Reuver, Delft (Hoet, ii. 395); bought as a whole in 1750 by the Landgraf Wilhelm VIII. of Hessen-Kassel (for 40,000 florins).

In the Palace, Kassel, 1783, No. 120—in the red cabinet.

Taken to France in 1806 and given to the Empress Josephine, Malmaison.

Acquired in 1815 by Eynard.

Bought by the London dealer S. Woodburn, 1823 (for 22,000 francs).

In the collection of John Lucy, Charlecote Park, 1833 (Sm.).

87. **Cattle at Pasture by a Pool.** Sm. 64; W. 53.—In the foreground of a hilly pasture is a pool, at which a red cow is drinking. To the right, at the foot of a hill on which stand some leafless trees, lie a black and white spotted cow and a brown cow. A black cow is grazing. Not far from it sit a lady and a man who caresses a dog that rests its head on his knee. Behind them is a fifth cow which has just been milked by a woman who goes off with a pitcher full of milk. In the left foreground are tree-trunks and water-plants.

Panel, 13½ inches by 15½ inches.

Exhibited at the British Institution, London, 1821.

Sale.—Jaques de Roore, The Hague, September 4, 1747 (200 florins).

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 435); sold on March 9, 1758, to Count Lynden.

Sales.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 206 (168 florins).

Lord Radstock, London, May 12, 1826 (£372 : 15s.).

In the possession of the London dealers Woodburn, 1834 (Sm.).

Sales.—Meffre the elder, Paris, February 25, 1845, No. 74.

Tardieu, Paris, February 4, 1851.

Th. Patureau, Paris, April 20, 1857, No. 23 (15,050 francs, Lord Hertford).

In the collection of Marcus Kappel, Berlin.

87*a*. **Cattle by a Pool.**—A bull stands inside a fence. To the right are cows and other cattle. In front is a shallow pool with reeds and ducks. In the distance are the towers of a town.

Panel, 10 inches by 11½ inches.

Sale.—A. J. Essingh, Cologne, September 18, 1865, No. 221.

87*b*. **Cows and Sheep in a Landscape.**—A stream flows through the scene.

Panel, 17 inches by 22 inches.

Sale.—Amsterdam, December 10, 1867, No. 147.

88. **Two Cows near a Stream.**—In front is a river; two men are walking on a road to the right. In the left foreground are cottages, in front of which a cow is lying down while another cow grazes. Sunlight.

Signed, P. Potter, and dated 1646; panel, 18 inches by 24½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 69.

Then in the collection of Sir George Philips, London.

89. **LANDSCAPE WITH CATTLE: A COW BEING MILKED.** Sm. 53; W. 18.—A bull, five cows, a ram, and a sheep. In the right middle distance is part of a farm, with a great tree at the farther end of it. To the right is a row of pollard willows. A reddish-brown bull with a white face lies in the right foreground, in profile to the left; behind it to the right is a sheep, seen from the back. In the centre, farther away, a yellow cow and a whitish-yellow cow lie side by side; the yellow cow is in profile to the left, and the other is seen in a foreshortened view with its head to the front. Behind them stands a grey cow in profile to the right. To the right stands the fourth cow, seen in a three-quarter view with its head turned away to the left; a woman milks her. In the extreme left foreground, near a fence, is a ram. In the middle distance a sportsman with a gun on his shoulder and a dog walks past the cow being milked. In the distance is a placid stream with bush-grown banks. Early morning. A "very beautiful and perfect specimen of the master" (Sm.).

Signed in full on the fence, and dated 1653; panel, 23 inches by 26 inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 121 (1550 florins).

In the collection of Mogge Muilman, Amsterdam, 1833 (Sm., who valued it at £630).

In the collection of J. S. H. van de Poll, Amsterdam; bequeathed in 1880 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 1915.

90. **THE MILKMAID.** Sm. 19; W. 26.—In the centre foreground a girl in a red jacket, with her head turned to the front, milks a cow standing in profile to the left. To the right lies a red cow; to the left is a sheep. A ram stands near. On the left is a stable in which are a dappled grey horse and a bay horse, whose head is seen in the background. In front of the stable a boy with a puppy in his arms runs to the right. The bitch has run after him and seized his coat-flap. On the left is another puppy. In the centre a cock with wings erect scuttles away. Round the stable are trees. In the right half of the picture the pasture extends into the distance; numerous cattle are grazing, and near the front a horseman rides along. A picture of first-rate quality. Westrheene long ago rejected Waagen's suggestion that the picture was finished after Potter's death by Klomp.

Signed in full, and dated 1642; panel, 21 inches by 30½ inches.

Engraved by W. Greatbatch.

Exhibited at the British Institution, London, 1815, 1826, 1827; at Manchester, 1857, No. 997; and at the Royal Academy Winter Exhibition, London, 1883, No. 251.

In the Lormier collection, 1754 (Descamps), but not mentioned by Hoet in 1752, nor in Lormier's store-room catalogue of December 1754.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 168 (4060 florins, Johan van der Marck).

Johan van der Marck, Amsterdam, August 25, 1773, No. 245 (6180 florins, Fouquet).

Randon de Boisset, Paris, February 3, 1777, No. 110 (9300 francs, Millon d'Ainval)—*see* Ch. Blanc, i. 358.

Jan Gildemeester, Amsterdam, June 11, 1800, No. 173 (10,450 florins, Ouderkerk de Vries).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 14; it was in the Royal collection, 1834 (Sm.).

91. **COWS IN A MEADOW: A COW BEING MILKED.**—In the centre a yellowish-brown cow with white spots lies facing left. Behind her stands a red ox. On the left a woman in a red bodice and a black skirt with a white kerchief and cap milks a black cow, which is seen from the back. In the extreme right foreground are two pigs and two hens. In the right middle distance is a thatched barn, with an open door. Beyond are trees, above which rises a building with a tower similar to the castle of Binkhorst near The Hague. In the left distance is a wooded valley. In the distance is a shepherd with sheep and a dog. A good picture of the late period.

Signed in full on the left at foot; canvas, 20 inches by 27 inches.

In the collection of Prince von Kaunitz, Vienna.

Sales.—Baron von Hochschild, London, 1858 (£53 : 11s., Rippe).

Edouard Kums, Antwerp, May 17, 1898, No. 124 (26,000 francs, Montaignac).

In the collection of C. T. Yerkes, New York, 1904 catalogue, No. 100—catalogued as by an unknown painter.

In the possession of the London dealers Dowdeswell.

92. **Cattle in a Meadow: a Cow being Milked.** Sm. 59; W. 29.—Five cows. A woman in a red jacket milks one of them. There are also in front a calf, a goat, a ram, and four sheep. To the left is a farm, with a few clumps of slender trees. In the distance are other cattle at pasture. A fine afternoon. A "capital picture" (Sm.).

Signed in full, and dated 1646; panel, 19½ inches by 24½ inches.

Exhibited at the British Institution, London, 1828.

Not in the collection of J. van der Linden von Slingeland, Dordrecht, as Sm. states.

Sales.—(Probably) the dowager Madame Boreel, Amsterdam, September 23, 1814, No. 16 (2710 florins, Van Yperin).

Lapeyrière, Paris, April 14, 1817 (17,230 francs)—*see* Ch. Blanc, ii. 332.

Alexis de la Haute, London, 1821 (£798, bought in).

Lapeyrière, Paris, April 19, 1825 (28,200 francs).

In the collection of the Duke of Somerset, 1834 (Sm.) and 1854 (Waagen, ii. 337).

Sale.—Duke of Somerset, London, June 28, 1890 (£6090).

93. **THE MILKMAID.** Sm. 35; W. ii. 10.—In the centre lies a yellow cow with white spots, facing the spectator. Beside it to the right lies a sheep in profile to the right. Behind them stands a milkmaid carrying two milk-pails on a yoke. To the left stands a reddish cow, seen in a three-quarter view with its head to the front against the sky. To the left of it is an old and almost leafless tree. In the right background is a cottage with three slender trees in front. A very early and hard picture, recalling the early work at Nürnberg (1). [Compare 98*a*.]

Signed in full on the right at foot, and dated 1646; panel, 14½ inches by 19 inches.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 171 (910 florins, Dirk Sens).

J. Danser Nijman, Amsterdam, August 16, 1797, No. 207 (520 florins, Cremer).

Thomas Theodor Cremer, Rotterdam, April 16, 1816, No. 95 (5100 florins).

Jurriaans, Amsterdam, August 28, 1817, No. 47 (3800 florins, De Vries).

G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 90 (4125 florins, Van der Willigen).

In the collection of Madame Hoofman, Haarlem, 1834 (Sm.).

Sale.—Hope, 1849 (£804, Lord Hertford)—according to M. H. Spielmann, *The Wallace Collection*, 1900, p. 105.

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1910 catalogue, No. 219.

94. **CATTLE IN A MEADOW: A COW BEING MILKED.**

Sm. 37; W. 32.—A row of willows extends diagonally across the picture. In front on the extreme left are two sheep. In the centre lie two cows. To the right, farther back, stands a dark cow in profile to the right; behind it lies a light-coloured cow. Farther to the right a girl milks a light-coloured cow, seen in a three-quarter view from the back, which is grazing; an old man stands near, conversing with the girl. In the right foreground lies a bull in profile to the right; beside it to the left is a sheep. In the right middle distance, at the end of the row of the willows, is a farm in an enclosure. In the centre, between two willows, are a man and a lady who shields her face with her fan from the sun. Beyond is a flat pasture with numerous cattle. In the distance is the castle of Binkhorst near The Hague. Afternoon sunlight. A "superlative production" (Sm.). [Compare 103, 106, and 114.]

Signed in full on the left at foot, and dated 1647; panel, 15½ inches by 18½ inches.

Engraved by P. J. Arendzen.

A copy by A. Carrée is in the Schwerin Museum, 1882 catalogue, No. 139. A second copy was at a sale:—Amsterdam, April 25, 1911, No. 89. A third copy is in the Stroganoff collection, St. Petersburg. A fourth copy was at the Whitechapel Art Gallery, London, 1904, No. 306, from the collection of C. T. Harris.

A drawing of part of the picture, made from the picture, is in a London private collection, and is reproduced in *Paul Potter* by Emile Michel, p. 29. Another drawing of the same kind is at the Albertina, Vienna.

In the collection of J. van der Linden van Slingeland, Dordrecht, 1752 (Hoet, ii. 490).

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 315 (8010 florins, Hoogstraaten). = £750

Claude Tolozan, Paris, February 23, 1801 (27,050 francs)—*see* Ch. Blanc, ii. 188. = £1,082

In the Crawford collection, Rotterdam; said to have been bought from Stafford (for 13,000 florins)—according to a note on a drawing in the sale:—Van Hoorn, Amsterdam, November 13, 1894, No. 948.

Sale.—London, April 26, 1806 (£1552 : 10s., Campbell); afterwards sold to the Marquess of Westminster, who owned it in 1834, for rather less than the 1806 sale-price (Sm.).

In the collection of the Duke of Westminster, London, 1888 catalogue, No. 35.

95. **THE YOUNG MILKMAID.** Sm. Suppl. 1; W. 96.—Near a cottage on the right a young woman in a red jacket milks a cow, seen from the back. Beside her stands a man who rests his right hand on the cow's back. On the other side stands a second cow in profile to the right. Between the two cows is seen a third lying down. In the distance, near a shed, are a tree and bushes. Morning sunlight. A good picture, but not of first-rate quality.

Signed in full on a board lying in the centre foreground, and dated 1651; panel, 20 inches by 14½ inches.

In the Crozat collection, Paris.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1054; it was there in 1842 (Sm., who valued it at £420).

96. **THE MILKMAID.** Sm. Suppl. 26; W. 103.—In front of a low hut, near a withered tree with scanty foliage, a young woman, wearing a red jacket and a grey skirt, milks a white cow. She spurts the milk in the face of a peasant in a yellow jacket and blue breeches, who sits beside her. An old man stands behind him, laughing. Beside the cow stands a horse. To the right lies another cow. A third cow grazes in the left middle distance on the bank of a stream, beyond which stretches a flat pasture. Above the hut to the right is seen the top of a cottage. The principal group occurs in 97 (Schwerin), but the details are different.

Signed in full on the house-wall high up on the right, and dated 1652; panel, 12½ inches by 14½ inches.

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, before 1838.

In the Palace, Tsarskoe Selo, from which it was returned to the Hermitage in 1882.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1772.

97. **THE MILKMAID.** Sm. 68; W. 74.—In a meadow shaded by trees a girl, seen from the back, sits milking a yellowish-red cow, which stands in front of her, facing right. A young peasant bending down on his right knee creeps round the cow from the left towards the girl. She notices him, and makes the milk spurt from the cow's teat into his face. An old peasant standing immediately behind the young man laughs at the jest; the old man is the model for the man in "The Young Bull" (48). Near him is an old dark horse, facing left; a dog crouches on the ground. To the right, near the first cow, a sheep and a whitish-grey cow lie on the grass; the cow, facing right, wearily rests its head, which is turned to the front, on the back of the sheep which faces left. Beyond them to the right is a well with a thatched cover. In the extreme right foreground lies an old tree-stump. In the middle distance a bright red cow, facing the spectator, rubs its head against the trunk of a young oak. Beyond it are a low fence made of plaited willows and a long thatched cottage. In the left distance are low bushes. The colour is somewhat hard. [Compare 96. *See* the old model in 47, 48, 105.]

Signed in full below the windlass of the well, and dated 1648; panel, 15 inches by 19½ inches.

Lithographed by Achilles (Sm.).

In the Schloss, Schwerin, 1792 catalogue, p. 42, J. i. 30.

In the Schloss, Ludwigslust, 1821 catalogue, No. 38 (Sm. valued it in 1834 at £210).

In the Schwerin Museum, 1882 catalogue, No. 237.

97*a*. **A Milkmaid.**—Cattle in a landscape.

Sale.—Pieter van der Lip, Amsterdam, June 14, 1712 (Hoet, i. 146), No. 9 (96 florins).

97*b*. **A Milkmaid.**—Cows, a peasant, and so on.

Sale.—Gerbrand Pancras, Amsterdam, April 7, 1716 (Hoet, i. 186), No. 9 (240 florins).

97*c*. **The Milkmaid.**—A fine picture of his best period.
15 inches by 20½ inches.

Sale.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 39), No. 111 (520 florins).

98. **Four Cows; one of them being Milked.** Sm. 18; W. ii. 8.—In the shade of trees a woman milks a cow. Two other cows butt each other with their horns; a fourth cow is lying down. To the right are two men, one of whom plays with a dog.

Dated 1649; panel, 18 inches by 16½ inches.

Sales.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 293), No. 47 (425 florins, Moljere).
Gaignat, Paris, December 1768 (3215 francs).

98*a*. **The Milkmaid.**—In front is a tree-trunk. Near it are two cows, one standing and the other lying down. Beside the standing cow lies a sheep. Behind them is a woman carrying two milk-pails on a yoke. In the background is a cottage.

Panel, 14 inches by 18 inches.

The description agrees with that of 93 (Wallace Collection), except that in 93 the sheep lies beside the cow lying down.

Sale.—Marquis de Menars, Paris, end of February, 1782, No. 84.

98*b*. **A Cow being Milked, with Figures.**—In front stands a red spotted cow, which a woman milks. On the right are a youth and a seated man, in front of whom is a little dog begging. Farther away lies a bright red cow. In the middle distance is a farm amid trees.

Signed in full, and dated 1649; canvas on panel, 11½ inches by 16 inches.

Sales.—Corn. Backer, Leyden, August 16, 1775, No. 67 (40 florins, W. Coole).
W. Coole, Rotterdam, August 6, 1782, No. 57.

99. **Cattle at Milking-time.** Sm. 48; W. ii. 17.—Evening.

In the collection of Griffier Fagel, 1752 (Hoet, ii. 410).

Sale.—Griffier Fagel, London, May 22, 1801, No. 54 (£136 : 10s.)—*see* Buchanan, i. 302.

99*a*. **Cattle and Figures: a Cow being Milked.**—A horseman, a woman, and a peasant. Another woman drives pigs; a third milks a cow. Cottages and trees.

Panel, 16 inches by 21 inches.

Sale.—J. van der Putte, Amsterdam, May 22, 1810, No. 83 (12 florins).

99*b*. **Cows and a Milkmaid.**—Four cows in the foreground of a meadow. A woman carrying two pails. In the middle distance other cows and cottages.

Panel, 20½ inches by 15½ inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 531 (200 francs, Malleck).

100. **A Bull and Two Cows, one of which is being Milked.** Sm. 76; W. ii. 24.—On a low hill in front of bushes stands a reddish cow, which is being milked by a woman in a red jacket. A young brown bull with a white face lies near her. Another cows rubs itself against a tree at the side. An early work (Sm.).

Signed; panel, 10 inches by 11 inches.

Sales.—Amsterdam Museum, Amsterdam, August 4, 1828, No. 105 (900 florins, Brondgeest).
Thomas Emmerson, London, 1829 (£111 : 6s.—according to Sm.; but £330—according to W.).
Héris (Biré), Paris, March 25, 1841, No. 31 (3600 francs)—*see* Ch. Blanc, ii. 443.

100*a*. **Two Cows near a Farm.**—One is being milked by a woman. At the door is a man smoking. A boy plays with a dog.

19 inches by 25 inches.

Sale.—The Hague, July 13, 1857.

101. **Three Cows and a Milkmaid.**—Two cows stand; the third is lying down. Near a hedge a milkmaid with pails stands conversing with a peasant seated at the foot of a willow. In the left distance are cottages and trees.

Panel, 10 inches by 12½ inches.

Sales.—(Probably) Baronne de Pagniet, Utrecht, July 26, 1836, No. 21 (390 florins, Knibbe for Brondgeest)—a copy, according to a MS. note in the sale catalogue.
D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 82 (1500 francs, Geldorf).

101*a*. **Cattle and Figures in a Landscape.**—A girl milks a cow.

23 inches by 32 inches.

Sale.—P. Roelfsema, Alberta Backer ten Over, and M. P. Grimminge, Groningen, June 22, 1863, No. 144.

101*b*. **A Woman milking a Cow.**—Another cow lying down, with three sheep.

Signed, and dated 1651.

Sale.—Willet Adye, London, 1871 (£346 : 10s., bought in).

102. **The Milkmaid.** Sm. 56; W. ii. 19.—A meadow with water in front and a tree at the side, with a horse standing in the shade. Some cows are on the bank of the pool, and several sheep are near them. In the left foreground a peasant converses with a woman milking a cow.

Dated 1651 (Sm.); panel, about 16½ inches by 20½ inches.

Exhibited at Leeds, 1868, No. 617.
Sales.—Willett Willett, London, 1813 (£698 : 5s., bought in).
Willett Willett, London, 1819 (£420).
R. Napier, London, April 11, 1877 (£315); noted by Roberts, *Memorials of Christie's*, i. 265, as "doubtfully genuine."

102*a*. **A Milking Scene.**—In front is a group of cows; one is being milked by a girl. Two boys. To the left is a landscape in evening light.

Signed in full; panel, 34 inches by 53½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 118.

Then in the collection of St. A. H. Molesworth St. Aubin, London.

103. **CATTLE IN A MEADOW; A COW BEING MILKED.** Sm. 97; W. 48.—In front are six cows, a red bull, a lamb, and a sheep. Nearest to the spectator are the bull, a lamb, and a sheep lying down. Farther back lie a red cow, a white cow, and a yellow cow. At the side stands a brown cow, with a dark cow which is being milked. A yellowish-red cow stands on the left. Beyond a row of willows is a cart with two horses, carrying four persons. A summer evening. Very warm light. The cottage, the row of willows, and the fence also occur in 94 (Duke of Westminster).

Signed in full, and dated 1652; panel, 15 inches by 18 inches.

In the collection of Count Fries, Vienna (who is said to have paid 30,000 francs for it, Sm.).

In the collection of Baron Puthon, Vienna; brought to England in 1825 and sold (for £840).

In the collection of Alexander Baring, London, 1834 (Sm.).

In the collection of Lord Ashburton, The Grange; sold as a whole in 1907.

In the collection of the late M. Bischofsheim, Paris.

104. **Seven Sheep and a Cow in a Meadow.** Sm. 99; W. ii. 28.—In the foreground lie seven sheep and a cow. Beyond them stands a cow, in profile, with its head turned away; beyond is a sheep. In the middle distance are four cows; one of them is being milked by a woman, while a man stands by. Beyond some bushes and two slender trees is a herd boy in front of a barn. In the distance is a line of trees, above which rise the roofs of houses and a town.

Panel, 13 inches by 16 inches.

Described by Sm. from an engraving by Couché.

105. **SIX COWS BEING DRIVEN ALONG.** Sm. 90; W. 77.—The herdsman, facing left, walks in the right foreground in front of an old willow, following six cows. The cow in the centre foreground, in profile to the left, is white. The cows go towards the left distance, where the ground rises to a light sandhill. In the middle distance a horse and cart go away. To the right is a farm amid trees. In the distance is a church tower. Sunset. The herdsman is the same model as in the "Young Bull" (48); compare also 47, 97. [Pendant to 74.]

Signed in full on the left at foot, and dated 1652; panel, 14 inches by 19½ inches.

A somewhat larger replica or copy, on canvas, signed and dated 1645, was in the sale:—G. C. Melly, Leipzig, May 10, 1861, No. 134.

In the Dresden inventory of 1722, No. A. 278.

In the Dresden Gallery, 1908 catalogue, No. 1629 (Sm. valued it in 1834 at £525).

106. **COWS BEING DRIVEN TO PASTURE.** Sm. 26; W. 81.—On the left is a cottage. From the open stable door comes a black cow, lowing. The ground falls towards the right where are other cows; two of them butt each other, while a herdsman standing behind tries to part them. Beyond the group are two willows. A tree, the leaves of which are just unfolding, stands close to the cottage. The morning sun is behind the cottage, so that the foreground is mostly in shadow, while the sunlight in the middle distance produces very fine effects, as, for instance, on the foliage of the trees. In the left foreground are two pigs, one of them lazily reclining. Beyond sits a woman holding a little boy, who shouts in his excitement and holds up a little stick as he watches the two cows fighting. The light of the rising sun is almost too hot, but this is probably due to the yellow varnish. In other respects this excellent and most carefully painted picture is very well preserved. It is closely related to 94 (Duke of Westminster). [Compare the pigs with those in 169 (Brussels), a picture of the same year.]

Signed in full on the right at foot, and dated 1647; panel, 15 inches by 20 inches.

Sales.—J. Pompe van Meerdervoort, Soeterwoude, May 19, 1780, No. 3 (5505 florins, Van Vlaardingen).

Van Leyden, Paris, September 10, 1804 (33,600 francs, Paillet)—*see* Ch. Blanc, ii. 221.

Paris, 1811 (20,000 francs—bought in, according to Sm.).

In the collection of the Duc d'Alberg.

Bought by Count Czernin before 1834 (Sm., who gives the price as 36,000 francs).

In the collection of Count Czernin von Chudenitz, Vienna, No. 187.

106*a*. **Cows and Sheep being driven along.**

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 576), No. 18 (150 florins).

106*b*. **Cattle being driven along.**

Sale.—Amsterdam, October 10, 1742 (Hoet, ii. 69), No. 47 (7 florins).

106*c*. **Cattle being driven along.**

Sale.—Rotterdam, June 28, 1756 (Terw. 148), No. 13 (190 florins).

106*d*. **Cattle being driven along.**

16½ inches by 19 inches.

Sale.—Pieter Testas, Amsterdam, March 29, 1757 (Terw. 178), No. 23 (96 florins).

107. **A Herd of Oxen being driven along (or, The Great Herd of Oxen).** Sm. 16; W. ii. 1.—In the left foreground an old herdsman with his dog drives a herd of ten oxen before him; the herd fills almost the whole width of the picture. In the distance are flat pastures with cattle. An open carriage and pair is followed by a horseman.

Canvas, 52 inches by 78 inches.

Sales.—Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 105), No. 11 (455 florins).

Amsterdam, April 7, 1734 (Hoet, i. 401), No. 3 (1760 florins).

J. Tonneman, Amsterdam, October 21, 1754, No. 21 (1110 florins, Van Zon).

Gerard Braamcamp, Amsterdam, July 31, 1771, No. 16[illegible] (1050 florins, D. Bouwmeester for the Empress Catherine II.). The ship by which it was consigned to St. Petersburg foundered in the Gulf of Finland, and the picture was lost with others (*cc* Dou, 113).

107*a*. **Cattle being driven by a Peasant.**—In a fine wooded landscape.

Signed, P. Potter; canvas.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 556 (40 florins, Fouquet).

107*b*. **Cattle being driven along.**—In a fine landscape with tall trees a herdsman drives five cows through a stream in front near a still pool.

Signed, P. Potter; canvas, 26 inches by 30 inches.

Sale.—H. Bredeman, Amsterdam, July 1, 1788, No. 93 (5 florins 50).

107*c*. **Cattle being driven along.**

Panel, 4 inches by 5½ inches.

Sale.—Rotterdam, August 10, 1810, No. 8 (3 florins).

108. **Cattle being driven through a Pool.**—In a wooded landscape. Farther back are a waggon and various cattle. On the right are cottages, figures, and sheep.

Panel, 16 inches by 14½ inches.

Sale.—Rotterdam, August 3, 1811, No. 35 (485 florins, Van Leen, bought in).

108*a*. **A Herd of Cattle being driven.**—The cattle in the foreground are driven by a mounted herdsman through a pool to an uphill road. Farther away are another horseman and two travellers on foot. A fine wooded landscape.

12½ inches by 11 inches.

Sale.—D. van Dijl, Amsterdam, January 10, 1814, No. 128 (15 florins).

108*b*. **A Herd of Cows being driven.**—The cows are driven by a herdsman through a wood. To the right a man on a grey horse converses with a woman.

Canvas, 19½ inches by 16 inches.

Sale.—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 110 (46 florins).

108*c*. **Cattle being driven along.**—A herdsman drives a cow, two sheep, and a ram. To the right are a tree-trunk and thistles.

Panel, 10 inches by 9 inches.

109. **Cattle being driven along.** Sm. 58 [illegible]—A herdsman drives cattle along a flooded lane planted with trees near a farm. Faint gleams of sunshine.

Panel, 16½ inches by 14½ inches.

Sales.—P. Panné, London, March 26, 1819 (£147).
Lord Radstock, London, May 12, 1826 (£86).
In the possession of Thomas Emmerson, London, 1834 (Sm.).

109*a*. **Cattle being driven along.**—In the right foreground, near a leafless tree, a herdsman drives three cows and two sheep. A view of a large village.

Panel, 6 inches by 9½ inches.

Sale.—Steenecruys, Antwerp, May 14, 1850, No. 61.

109*b*. **The Cattle Market at Amsterdam.**—Begun by Potter and completed by Barent Graet.

Sold by Udewijk van der Helst, in April 1681, to Barent Vermeulen.

110. **A HERDSMAN'S FAMILY, WITH COWS, SHEEP, AND A HORSE.** Sm. 22; W. 23.—On the right is a cottage overshadowed by a slender tree with scanty foliage. In front a woman teaches her little child to walk in leading strings. Beside her is her husband. Near them to the right lies a red cow, with its head to the front. In front of the cow, in the immediate foreground, is a tree-stump. In the left foreground a ram is grazing; beyond it lie a sheep and another ram. Farther back stand two others beside a cow, which is being milked by a girl who turns her head to the front. To the right, behind the mother and child, are seen the hindquarters of a horse. To the right is a view over pastures at a somewhat lower level. Evening; a clear silvery sky.

Signed in full on the cottage, and dated 1653; panel, 12½ inches by 10½ inches.

Engraved by Vocht, in the collection of Lucien Bonaparte.
Exhibited at Düsseldorf, 1904, No. 361.
Sales.—Willem Fabricius, Haarlem, August 19, 1749 (Hoet, ii. 264), No. 2 (375 florins).
Randon de Boisset, Paris, February 3, 1777, No. 12 (4000 francs).
Destouches, Paris, March 21, 1794 (3600 francs).
Amsterdam, 1803 (8100 francs).
Lucien Bonaparte, London, 1816 (£346 : 10s.).
Bought by Nieuwenhuys for Prince Auguste d'Arenberg, in whose collection it was in 1834 (Sm.).
In the collection of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 50.

111. **COWS AND SHEEP IN THE WOOD, WITH FIGURES.** Sm. 33; W. 16.—Along an avenue of trees a waggon with two horses comes from the right, and a herdsman drives a flock of sheep forward. On the left a lady sits on a bench under a tree; a man stands beside her. Farther away are four other figures. On the right are three cows. In front is a fallen tree in a strong light.

Signed in full on the left at foot; panel, 14 inches by 15 inches.

A similar picture in the Arenberg collection, Brussels (*see* W. 23) is doubtfully ascribed to Potter.

Sales.—Nogaret, Paris, 1780 (2400 francs, Donjeu)—*see* Ch. Blanc, ii. 19.
Vincent Donjeu, Paris, April 29, 1793 (4061 francs).

Robert de St. Victor, Paris, November 26, 1822 (2700 francs, Nieuwenhuys).

Sold by Nieuwenhuys to Thomas Emmerson (for £200).

Sold by Sm. to Van Loon, who owned it in 1834 (Sm.).

In the Van Loon collection, Amsterdam; bought as a whole in 1878 by the Rothschilds, who gave this picture to the father of the present owner.

In the collection of G. H. Tite, London.

112. **HERDSMEN WITH THEIR CATTLE.** W. 55.—In the left foreground is a rough wooden shed, the thatched roof of which is supported by a pole passed through branches of trees. Seated on the trunk of a tree and leaning against the shed is a peasant dressed in a yellow jacket and grey breeches, bare-headed and bare-legged, holding up his finger to a dog that "begs." Lying on the ground behind the log is another man, in a large straw hat and red coat, looking towards the first, in front of whom lies an iron-tipped staff. A sheep lies under the shed, and two other sheep, a horse, and two cows are in a wattled enclosure to the right. Beyond this are a few trees and a slope, down which a man with two hounds is coursing. The foreground is mostly in shadow; ruddy evening light strikes on a bank of cloud and on a blue upper sky flecked with cloudlets.

Signed in full, and dated 1648, on the highest plank in the wall of the shed; panel, 14½ inches by 16½ inches.

Sales.—Duc de Caraman, Paris, May 10, 1830.

Frédéric Kalkbrenner, Paris, January 14, 1850 (19,500 francs, Lord Hertford)—*see* Ch. Blanc, ii. 470; at the sale some doubted its authenticity.

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1910 catalogue, No. 189.

[*Translator's Note.*—Most probably the true history of this picture is given under 73, the description of which is virtually identical with the above. It seems unlikely that Lord Hertford would have bought the Van Brienen picture (73) in 1865 for more than double the price paid for the Kalkbrenner picture in 1850, if the Kalkbrenner picture was an original and not a copy.]

113. **A HERDSMAN'S FAMILY WITH CATTLE.** Sm. 4; W. 71.—In the centre foreground a woman holds her little child in leading-strings to make her first steps. An elder brother stands in front to the left, with his back to the spectator, and holds out his left hand for his baby sister to grasp. A herdsman with a large felt hat stands on the left, behind the woman, and looks on. In the left and right corners of the foreground sheep are resting. On the right, farther back, is a cow with a white head; it is seen almost in full face, with its head down. To the left lies another cow, with a sheep and a ram standing beside it. In the left middle distance a girl milks a black cow, seen from the back; near it to the left stand a goat and a kid. In the left distance is a rolling landscape. To the right is a cottage with gnarled and almost leafless trees in front.

Signed in full on the left upper corner, and dated 1646; panel, 14½ inches by 11½ inches.

In the Kassel Academy, 1783, No. 134; exchanged in 1803 for the "Mater Dolorosa" by Ribera, now No. 590 in the Kassel Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 472.

114. **THE GREAT FARM.** Sm. 15, and Suppl. 4; W. 93.—Seven cows, ten sheep, two goats, three horses, and an ass stand or lie in a meadow, surrounded by trees with somewhat scanty foliage, in front of a cottage on the right. In the centre stands a cow relieving itself. Beside it is an ox, rubbing its head on the back of another cow. To the right a groom holds a horse by the bridle. In front of the cottage an old woman washes linen on a stone beside a well. Close beside her a little boy seated on a block of wood defends himself against a barking dog which springs at him; an old man strikes at the dog with his hat. Near him are a cock and two hens, with various utensils. Inside the cottage, the door of which stands open, a woman sits sewing at the window. On the left a woman milks a cow. In the distance a man and a woman are walking. Farther back is a pasture with cattle. On the horizon, amid trees and bushes, are cottages, a wind-mill, and a church. The picture is unusually sunny, but this may be attributed in great part to the yellow varnish; in one place the varnish has worn away, showing the original bluish tone of the painting. The group of the little boy attacked by the dog is borrowed from Rembrandt's etching of "The Pancake-woman" (dated 1635; B. 124). A study for the cow in the centre is in the Tayler Museum, Haarlem. A piece, nearly five inches wide, has been added at the top of the panel. The picture is clearly related to 94 (Duke of Westminster).

Signed in full on the right at foot, and dated 1649; panel, 32½ inches by 46½ inches.

Engraved by Prestel and Tischbein; etched by C. Kuntz and others.

According to Houbraken, the picture was painted to the order of Amalie von Solms, who refused it because she objected to the central cow.

In the Muçard collection, Antwerp.

In the collection of Jacob van Hoeck, who bought it from Van Biesum (for 2000 florins).

In the De Wolff collection, Amsterdam; bought from it in 1733 by Valerius de Reuver (for 2000 florins).

In the collection of Madame de Reuver, Delft; bought as a whole in 1750 by the Landgraf Wilhelm VIII. of Hessen-Kassel (for 40,000 florins)—*see* Hoet, ii. 395.

In the Palace, Kassel, 1783, No. 54—in the first blue room.

Taken to France in 1806, and presented by Napoleon I. to the Empress Josephine for her collection at Malmaison (valued at 250,000 francs); bought by Alexander I. of Russia in 1815 (for 190,000 francs, though Sm. valued it in 1842 at 100,000 francs).

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1051.

114*a*. **A Farm.**

9 inches by 12 inches.

Sale.—Jan van Loon, Delft, July 18, 1736 (Hoet, i. 390), No. 12 (100 florins).

114*b*. **Landscape with Figures and Cattle.**

34 inches by 44 inches.

Sale.—Baron Schönberg, Amsterdam, April 16, 1738, No. 50 (280 florins).

114*c*. **Landscape with Figures and Cattle.**
15½ inches by 19½ inches.

Sale.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 522), No. 44 (165 florins).

114*d*. **Landscape with Figures and Cattle.**
5½ inches by 8 inches.

Sale.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 532), No. 161 (4 florins 10).

114*e*. **Cattle and Figures in a Landscape.**

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 588), No. 243 (24 florins 10).

114*f*. **Landscape with Cattle and Figures.**—Sunlight.
14 inches by 18½ inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 159), No. 34 (390 florins).

114*g*. **Landscape with Figures and Cows.**
14½ inches by 25½ inches.

Sale.—Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 230), No. 69 (30 florins).

115. **Cattle in front of a Cottage.**—A peasant with a horse and cart.
13 inches by 11 inches.

Sale.—J. K. Pompe van Meerdervoort and Jan van Huysum, Amsterdam, October 14, 1749 (Hoet, ii. 269), No. 10 (91 florins).

115*a*. **Figures and Cows in a Landscape.**

Sale.—Maria Beukelaar and Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 334), No. 328 (18 florins).

115*b*. **Cows, Sheep, and Figures.**
15 inches by 19½ inches.

In the collection of G. van Slingeland, 1752 (Hoet, ii. 405).

115*c*. **Landscape with Cattle and Figures.**
15½ inches by 18½ inches.

Sale.—Amsterdam, May 11, 1756 (Terw. 137), No. 12 (825 florins).

115*d*. **Figures and Cattle at Pasture.**
14 inches by 12 inches.

Sale.—Pieter Testas, Amsterdam, March 29, 1757 (Terw. 177), No. 22 (61 florins).

115*e*. **Cattle and many Figures in a Sunny Landscape.**—[Pendant to 115*f*.]

Panel, 16 inches by 21 inches.

Sales.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 105), No. 129 (590 florins, with pendant).
Theodorus Tierens, Antwerp, March 21, 1763, No. 7 (70 florins, with pendant).

115*f*. **Landscape with Cattle and Figures.**—[Pendant to 115*e*.]
Panel, 16 inches by 21 inches.

Sales.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 105), No. 130 (590 florins, with pendant).
Theodorus Tierens, Antwerp, March 21, 1763, No. 7 (70 florins, with pendant).

116. **Four Oxen standing, with a Sheep, in a Meadow.**—Farther back are two herdsmen conversing. In the distance is a village with a church tower. Morning sunlight. [Pendant to 45*b*.]
Panel, 14 inches by 17 inches.

Sale.—Paul Locquet, Amsterdam, September 22, 1783, No. 287 (210 florins, Fouquet).

117. **Two Cows and Figures.**—A brown spotted cow stands in front. Beside it lies the other cow, near a fence, where a woman with milk-pails stands conversing with a man in a boat. Trees and buildings.
Signed and dated 1651; panel, 9½ inches by 12½ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 317 (107 florins, Delfos).

117*a*. **An Italian Landscape with Peasants and Cattle.**—Ruins and other buildings by a river.
Panel, 14 inches by 17 inches.

Sale.—H. Bredeman, Amsterdam, July 1, 1788, No. 70.

117*b*. **Cattle, Sheep, and Figures.**—A cow and a bull which a young girl holds by a cord. A dog, a boy, and, farther to the left, two sheep and a ram.

Sale.—Vincent Donjeu, Paris, April 29, 1793 (1430 florins).

117*c*. **Landscape with Figures and Cattle.**
Canvas, 48 inches by 62 inches.

Sale.—Amsterdam, July 11, 1798, No. 85.

117*d*. **Cattle standing and lying down.**—With figures.
Signed "P. A°. 1643."

Sale.—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 80 (40 florins, Van den Berg).

117*e*. **Cattle with a Herdsman.**—The man converses with a girl who holds a distaff.
Panel, 13 inches by 18 inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 236.

117*f*. **Sheep and Cattle at Pasture.**—At the side stands the herdsman conversing with a seated girl.

Panel, 21 inches by 28 inches.

In the Hollandt collection, Brunswick, 1843 (Parthey, ii. 286).

117*g*. **Cattle and Figures outside a Farm.**

Signed, P. Potter; panel, 31 inches by 42½ inches.

Sale.—P. de Leeuw and P. Barbiers, Amsterdam, July 11, 1843, No. 198.

117*h*. **Cattle and Figures.**—Three cows and other cattle. A woman on an ass, and a peasant.

Signed and dated 1650.

Sale.—Mrs. Gritten, London, 1852 (£183 : 15s., bought in).

[illegible] In a wooded landscape.

PAUL POTTER.

64 PEASANTS DANCING TO THE SOUND OF A PIPE

A pastoral scene, represented under the aspect of a fine evening. Three cows stand in a group in the margin of a clear stream on the left, and a fourth cow is a little beyond them. Near a hovel on the opposite side are two sheep lying down, and an ass standing near them. The labour of the rustic has ceased, and he is now seen, enjoying the lively dance to the sound of a bagpipe; a company of three peasants and the musician occupy the centre of the middle distance. The landscape offers a country diversified with trees and hedges, enclosing meadow grounds

This highly finished picture is dated 1649

On panel—14½ *in.* by 19½ *in.*

From the Collection of M. Lormier, 1754

From the Collection of M. Helsleuter, 1802

From the Collection of W. Smith, Esq.

From the Collection of M. Lapeyrière, 1825

From the Collection of M. Pellapra

Described in Smith's 'Catalogue Raisonné,' No. 49

Engraved by J. A. Boland.

In the Snakenburg collection, Leyden, 1796.

Sale.—G. van der Pot, Rotterdam, June 6, 1808, No. 103 (10,050 florins, Van Lennep for the Rijksmuseum).

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 1914.

119. **Cattle, with Peasants dancing to the Sound of a Pipe.** Sm. 49; W. 63.—A placid stream flowing from the right distance to the left foreground fills the whole width of the foreground. On the bank and partly in the water on the right are four cows, all reflected in the stream.

The nearest cow is seen from the back. A second cow on the right is in profile to the right. A third cow stands behind the second cow, upon whose back it rests its head. The fourth cow is farther away. In the centre of the middle distance, in the shade of two trees, two herdsmen dance to the sound of a pipe played by a third man standing on the left. A woman on the right and a dog on the left watch the dancers. On the left, nearer the front, two sheep lie in front of a hut. An ass, seen three-quarters left from the back, stands at the right-hand corner of this hut upon the road illumined by the sun, which is low in the sky. In the right distance are hills.

Signed, and dated 1649; panel, 15 inches by 20 inches.

Sale.—Block (?), February 26, 1744.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 435); in his store-room catalogue of December 1754, No. 222; sold to Count Lijnden, March 9, 1758 (for 185 florins).

Sale.—Helsleuter (Van Eyl Sluyter ?), Paris, January 25, 1802 (4403 francs).

In the collection of William Smith; sold privately (Sm.).

Sale.—Lapeyrière, Paris, April 19, 1825 (8950 francs).

In the Pellapra collection, Paris, 1834 (Sm.).

In the collection of Prince Chimay.

Sale.—George Holmes and others, London, April 25, 1903, No. 64 (£2835, Lawrie).

In the possession of the London dealers Dowdeswell.

In the collection of John Walter, Bearwood.

120. **CATTLE, WITH A WOMAN AND A PIPING HERDSMAN.**—In the left centre lies a cow facing three-quarters right. Another cow stands behind, almost in profile to the left. In the right centre stand a goat and a sheep; a ram, a goat, and a cow are lying down. Beyond, on the slope of a hill, sits a woman in profile to the left. Beside her is a piping herdsman. In the right foreground is a dead tree. In the centre of the middle distance are several trees. On the left is a view of a river valley. An early work.

Signed on the left at foot; a broad picture.

In the Mauthner collection.

In the collection of Georg Rath, Budapest, 1906 collection, No. 166.

121. **Cows and Sheep with a Piping Herdsman.** *See* W. 29. —The animals are along a road in the shade of trees near a stream. On the left a herdsman sits on a hill playing the pipe. Beside him are his dog and a ram.

Signed, and dated 1646; panel, 18 inches by 24 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 316 (200 florins, Delfos).

122. **Cattle with a Piping Herdsman.**—In a fine landscape a herdsman sits on a low bank under two trees near a wood. He is playing the pipe. Around him are cows, sheep, and goats—about sixteen in all—with a dog. In the distance is wooded country with houses, travellers on foot, and horsemen.

Canvas, 42 inches by 40½ inches.

Sale.—X. de Burtin, Brussels, July 21, 1819, No. 130 (38 francs); *see* note to 118.

122*a*. **A Herdsman blowing his Horn.**—He stands beside a bull in a field.

Panel, 8½ inches by 10½ inches.

In the Schloss, Schwerin, 1836 (Parthey, ii. 284); but not now in the Schwerin Museum.

123. **Cattle with a Piping Herdsman.** Sm. 11; W. ii. 5.—In the centre foreground lie two spotted oxen. Behind to the left a third ox grazes in profile to the right. On the right, farther away, a fourth ox, seen from the back in a three-quarter view, stands in front of a hurdle and raises its head as if lowing. Between this ox and the others the herdsman lies on the ground playing the pipe. To the left lie two goats. In the middle distance cattle are grazing. The pasture is bounded in the left distance by a wood, and in the centre by a long row of trees. In the right distance is a house amid trees. Fine cloudy sky.

Panel, 16 inches by 20½ inches.

Sales.—Van Eversdijck, The Hague, May 28, 1766 (Terw. 533), No. 69 (599 florins).

Thomas Schwencke, The Hague, October 6, 1767 (Terw. 644), No. 1 (401 florins).

Hendrik Verschuuring, The Hague, September 17, 1770, No. 137 (355 florins).

In the La Tournelle collection, Paris, 1834.

124. **Cattle with Musical Herdsmen.**—A herdsman and a woman sit on a hill, tending three cows, two sheep, and two goats. The man plays the pipe; the woman sings from a paper in her hand. On the right is a tree. In the left distance a peasant ploughs with a team of oxen. A view of a river landscape.

Signed in full.

Exhibited at Vienna, 1873, No. 65.

Then in the collection of Dr. E. Posonyi, Vienna.

125. **THE SHEPHERD'S HUT.** W. 2.—Near a picturesque hut a shepherd sits, resting his head on his hand, at the foot of a tree. In front are some sheep and a calf. An unimportant and unattractive picture.

Signed in full on a stone to the left, and dated 1645; panel, 9½ inches by 12 inches.

Engraved by C. Ploos van Amstel and W. Unger.

In the collection of A. L. van Heteren, The Hague, bought as a whole in 1809 for the Museum.

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 1909.

125*a*. **A Flock of Sheep.**

Sale.—Philips de Flines, Amsterdam, April 20, 1700 (Hoet, i. 56), No. 48 (42 florins).

125*b*. **Two Sheep in a Meadow.**

Panel, 5 inches by 6 inches.

Sale.—Ghent, September 23, 1777, No. 50.

126. **A Flock of Sheep.**—In front stands a sheep which is partly shorn. In the middle distance near a cottage is a woman with six other sheep. In the distance are a village and a herd of cows grazing.

Dated 1650; panel, 7½ inches by 9½ inches.

Sale.—X. de Burtin, Brussels, July 21, 1819, No. 129 (500 francs).

126*a*. **Two Goats.**

Panel, 10 inches by 11 inches.

Sale.—Mlle. Hélène Herry, Antwerp, September 18, 1848, No. 20.

127. **Goats in a Meadow.** Sm. 32; W. 90.—A road leads to the background. In the right foreground is a stunted willow; to the left is a stream. In the centre, farther back, is a low hill with four goats in a meadow to the left. On the road to the right sits a herdsman with his dog. On the road in front are five goats. From the distance comes a traveller with a bundle on his back.

Panel, 9½ inches by 10 inches.

Engraved by L. Masquelier in the Choiseul Gallery, No. 10.

Sales.—Duc de Choiseul, Paris, 1772 (462 francs).
Prince de Conti, Paris, March 15, 1779 (930 francs).
Duc de Morny, Paris, May 31, 1865, No. 66 (6000 francs).

In the Suermondt collection, Aachen, 1867 (Westrheene); but not now in the Aachen or in the Berlin Museum.

128. **PIGS BEING FED.**—In front a number of pigs press round the feeding-trough. In the right foreground lies a pig in profile to the left. On the left, on higher ground, are three small trees, bent to the right by storms. Beyond the pigs stands a man. Farther away is a cottage with a haystack behind it. Dark and heavy clouds in the sky. A fine picture.

Signed in full on the left at top, and dated 1646; panel, 11½ inches by 9½ inches.

Engraved by L. Gaucherel.

Sales.—Lenglart of Lille, Paris, February 6, 1879.
Prince Demidoff, San Donato, March 15, 1880, No. 1140.

In the collection of Baron A. von Oppenheim, Cologne, 1904 catalogue, No. 32.

129. **TWO HOGS.** Sm. 39; W. 28.—Two white and black spotted hogs lie on a red-brick footpath in front of a barn.

Panel, 9½ inches by 12 inches.

Exhibited at the British Institution, London, 1826-27.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 320 (121 florins, Fouquet).
Lambert et du Porail, Paris, March 27, 1787 (2700 francs, Calonne) —according to Westrheene.

In the Royal collection, London, 1834 (Sm.).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 3.

129*a*. **Pigs.**—From life.

Sale.—Amsterdam, September 22, 1694 (Hoet, i. 19), No. 20 (12 florins 15).

129*b*. **Two Pigs.**
13 inches by 18 inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 106), No. 131 (21 florins 10).

129*c*. **Pigs lying down.**
12 inches by 17 inches.

Sale.—David Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 241), No. 45 (14 florins).

129*d*. **Two Pigs lying together.**
Canvas, 12½ inches by 18 inches.

In the Kassel Academy, 1783, No. 52; but not now at Kassel.

129*e*. **Pigs.**—With a dog, near a cottage, in front of which a peasant pulls up his horse and cart.
Panel, 15 inches by 12 inches.

In the Kassel Academy, 1783, No. 103; but not now at Kassel.

129*f*. **Sheep and Pigs in front of a Cottage.**—A herdsman, stick in hand, comes with his dog out of the door. Near a tree are some sheep. Pigs lie in front. In the distance is a wooded landscape with figures and cattle. Catalogued as by Potter and J. Wijnants.
Canvas, 20 inches by 16½ inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 188.

129*g*. **Pigs, Geese, and Figures.**—In a flat landscape. Two men sit resting in front near a tree and a hedge.

Sale.—Amsterdam, October 5, 1813, No. 14 (29 florins, Hulswit).

129*h*. **A Herd of Swine.**—Some lie on the ground. Others are driven away by a peasant.
Panel, 17½ inches by 22 inches.

Sale.—J. A. Brentano, Amsterdam, May 13, 1822, No. 271 (900 florins).

130. **A Pig.** W. 20.—Lying asleep at the foot of a willow.
Signed, P. Potter; panel, 10½ inches by 13½ inches.

Sales.—Rotterdam, April 26, 1830, No. 48 (176 florins, De Lelie).
The widow of H. F. V. Usselino, born Tollens, Amsterdam, January 30, 1866, No. 93 (1350 florins, Caramelli).

131. **THE SPANIEL.** W. 12.—It stands facing left in the foreground of a landscape. In the distance is a sportsman with a couple of dogs. To the right are trees. In spite of the full signature, W. Bürger and Westrheene wrongly regarded the picture as a modern copy.

Signed in full on the left at foot, and dated 1653; panel, 7 inches by 7½ inches.

Sale.—(Probably) T. A. van Iddekinge, Amsterdam, April 25, 1838, No. 21 (705 florins, Brondgeest).

In the Van der Hoop collection, Amsterdam, No. 152; bequeathed in 1854 to the town of Amsterdam and lent for exhibition at the Rijksmuseum from 1885.

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 1916.

132. **A WOLFHOUND.** Sm. 34, and Suppl. 22; W. 97.—The hound stands in profile to the left outside his kennel, to which he is chained. On the left is a view over a river and a meadow, beyond which a church tower rises amid trees and bushes. One of Potter's best works, probably painted somewhat earlier than the "Young Bull" at The Hague (48), which is dated 1647.

Signed in full above to the right on the kennel; canvas, 39 inches by 53 inches.

A study for it (174*a*) was in the Van der Marck sale, 1773, No. 249.

Sales.—J. van der Marck, Amsterdam, August 25, 1773, No. 248 (530 florins, Fouquet).

Nogaret, Paris, 1780 (1660 francs, Le Brun)—*see* Ch. Blanc, ii. 19.

Marquis de Marigny, 1781—according to Sm. and the St. Petersburg catalogue.

Marquis de Menars, Paris, end of February 1782, No. 86 (1672 francs, Houdry)—*see* Ch. Blanc, ii. 51.

In the Kassel Gallery.

Taken by the French in 1806, and sold to Smeth van Alphen.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 76 (685 florins, Texier or Le Brun).

Paris, 1811 (4700 francs).

In the collection of the Empress Josephine, Malmaison.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1055; it was there in 1842 (Sm., who valued it at £420).

132*a*. **A Large Dog beside his Kennel.**—Landscape with cows.

Sale.—Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 230), No. 68 (55 florins).

132*b*. **A Dog standing in front of his Kennel.**—With an animal's entrails.

Panel, 8½ inches by 12½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 251 (40 florins, Le Febre).

132*c*. **A Dog in a Landscape.**—At the foot of a willow.

Panel, 19½ inches by 15½ inches.

Sale.—J. A. Bennet, Leyden, April 10, 1829, No. 55 (40 florins, Van der Hoek).

133. **A Spaniel.** Sm. 73; W. 17.—A brown spaniel with white spots stands in front of a sky-blue distance, turning its head to the front. On the horizon are sandhills and a small tower. "A carefully painted production" (Sm.).

Signed, and dated 1650; panel, 6½ inches by 8½ inches.

Purchased at Groningen, 1833 (for 400 florins).

In the Van Loon collection, Amsterdam, 1834 (not that of Six, as Sm. wrongly states).

134. **Eight Dogs.** Sm. 50; W. 64.—In the hall of a mansion are eight fine dogs, of the pug variety. Two are on a blue velvet cushion on a chair. Two others stand close to the front. A third pair are at play near a door on the right, through which is seen the distant landscape. A "highly studied and carefully finished work" (Sm.).

Signed, and dated 1649; 46 inches by 59 inches.

A similar picture, of the same dimensions, signed and dated 1649, but with a green cushion, was in the sale:—L. B. Coclers, Amsterdam, August 7, 1811, No. 60 (2950 florins, Roos, bought in).

Another picture, with a red cushion, was in the sale:—Jurriaans, Amsterdam, August 28, 1817, No. 48 (1100 florins, De Vries).

Sale.—Paris, 1803 (7152 francs).

In the collection of the Marquis de Forbin-Janson, Paris, 1834 (Sm.).

134*a*. **A Dalmatian Dog.**—Standing beside a balustrade.

Panel, 7 inches by 7½ inches.

Sale.—T. A. Van Iddekinge, Amsterdam, April 25, 1838, No. 22 (65 florins, Kuypers).

134*b*. **Two Greyhounds.**—Growling at each other.

Panel, 12½ inches by 11 inches.

Sale.—Utrecht, September 22, 1851, No. 122.

134*c*. **English Dogs.**

Panel, 7 inches by 9 inches.

In the collection of J. Gavard, Stuttgart, 1859 (Parthey, ii. 284).

135. **TWO DOGS AND A CAT.** W. 21.—On an overturned chair is a brown and yellow striped cat in profile to the left. She watches two small white spaniels; one of them barks at the cat, while the other rests on a green velvet cushion.

Signed in full to the right on a cross-bar of the chair, and dated 1652; canvas, 36 inches by 41½ inches.

There is a Dutch poem of the year 1782 with the title (translated) "On a piece of painting, representing a cat sitting on an overturned chair, a barking spaniel, and another spaniel seated on a cushion."

Exhibited at Amsterdam, 1867, No. 156.

Sale.—Van den Berch van Heemstede, Van Taak Trakranen, and others, Amsterdam, July 7, 1903, No. 103 (4400 florins, Johnson).

In the collection of John G. Johnson, Philadelphia.

136. **THE RABBIT WARREN.** Sm. 65, and Suppl. 25; W. 38.—A fine sandy landscape, rising to the right, with a willow in the centre, bushes to the left, and slender trees to the right. In the left foreground stands an ass, seen in a three-quarter view, almost in profile, to the left. Behind it lies another ass in a hedge. To the right lies a goat with two kids at play. In the centre, farther back, a rabbit sits at the mouth of a burrow. On the right lies another goat. In the middle distance a goat

springs forward. The head and shoulders of a young woman are seen on the right above a bank. Warm sunlight.

Signed, and dated 1647; panel, 17 inches by 16 inches.

Exhibited at Manchester, 1857, No. 1002.

In the Eynard collection, Paris; bought privately in 1826 by Sm. (for 7000 florins).

Sale.—Michael Zachary, London, 1838 (£351 : 15s., Bredel, who sold it before 1842 for £735).

In the collection of Lieut.-Col. G. L. Holford, London.

136*a*. **An Ass and Goats.**—Old and young goats. In a dune landscape. A very fine picture.

Sale.—Cornelis van Dijck, The Hague, May 10, 1713 (Hoet, i. 162), No. 31 (60 florins).

136*b*. **Rabbits, Rats, Butterflies.**—With other objects. In a landscape.

Canvas, 16 inches by 22 inches.

Sale.—De V——, Brussels, March 13, 1901, No. 43.

137. **HORSES IN A FIELD.** Sm. 84; W. 11.—On the left, upon rising ground in front of a gate, stands a dark bay horse with head erect; it is seen from the back in a three-quarter view to the right. Behind it to the left, in front of trees in the middle distance, is a grey horse, seen in a three-quarter view with its head to the front. On the right is a view over flat pasture with cows, and the towers of Delft in the distance. [Possibly identical with 142*c*. Pendant to 29 (Sm.).]

Signed in full on the gate, and dated 1649; panel, 9 inches by 11½ inches.

Etched by Potter himself (B. 10), and engraved by Aubertin.

Sale.—J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 61 (2500 florins, De Vries).

In the collection of A. Van der Hoop, Amsterdam, No. 90, in 1834 (Sm.); the collection was bequeathed to the town of Amsterdam in 1854, and has been exhibited on loan at the Rijksmuseum since 1885.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1911.

138. **A GREY HORSE IN A MEADOW.**—A grey horse, unbridled, stands in profile to the left with its head to the front, in the foreground of a flat pasture. In the middle distance cattle graze in a green meadow, bounded in the distance by a road lined with slender trees; a waggon with three grey horses goes along the road from right to left. At the roadside are houses. In the yellow-grey misty distance is a town. The sky is partly overclouded.

Signed in full on the right at foot, and dated 1653; canvas, 62 inches by 79½ inches.

Described by Fr. Schlie, *Zeitschrift für bildende Kunst*, 1892, p. 260.

Exhibited in the "Masterpieces of the Renaissance," Munich, 1901, No. 76.

Sale.—(Probably) Amsterdam, May 11, 1756, No. 13 (135 florins).

In the collection of S. Winkler, Leipzig, 1768 catalogue, No. 147.

Said to have been given by the Empress Catherine II. of Russia to one of her favourites.

In the possession of the Kragowen family, Russia.

In the Rochefort collection, Paris.

Purchased from the Rotterdam dealer Jos. de Kuyper in 1892 by Weber.

In the Weber collection, Hamburg, 1907 catalogue, No. 290.

139. **A GREY HORSE WITH BLACK SPOTS.** Sm. 67; W. 56 and 61.—A grey horse with black spots stands in profile to the right in the foreground of a landscape, to the right of an oak-tree. In the middle distance a stag drinks at a pool; two hinds are lying down. Beyond them the ground rises. [Replica of 142. Compare 144.]

Signed in full on the left at foot, and dated 1653; panel, 12 inches by 16½ inches.

In the possession of the London dealer S. Woodburn, 1834 (Sm.).

Sale.—Hope, Paris, 1858.

In the Louvre, Paris, 1903 catalogue, No. 2528.

140. **HORSES BEING RIDDEN TO PASTURE.**—Near a stone bridge. Three of them are led by two grooms.

Signed on the bridge, and dated 1651.

In the collection of the late Baron Alphonse de Rothschild, Paris.

141. **A PIEBALD HORSE.** Sm. 41; W. ii. 11.—A piebald horse, seen from the back in a three-quarter view to the left, stands in a landscape, with its head erect. In the left distance are a horseman and a man on foot with three greyhounds. To the right is a mansion amid trees. Blue sky with greyish-white clouds.

Signed in full on the left; canvas, 19½ inches by 17½ inches.

Sales.—Chevalier Lambert, Paris, March 27, 1787 (1400 francs).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 78 (655 florins, Texier).

J. B. P. Le Brun, Paris, April 15, 1811 (1310 or 1810 francs).

In the collection of Comte Pourtalès, 1826.

In the Norton collection.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 27.

In the collection of the late Adolphe Schloss, Paris.

142. **A BLACK SPOTTED STALLION IN A MEADOW.**—The stallion stands facing right, with head erect as if watching attentively. To the left is an oak; to the right is a broad flat landscape. In the middle distance are a stag and a hind. The foliage of the oak has turned a light blue in the course of time. [Compare 144.]

Signed in full on the left at foot, and dated 1649; panel, 11 inches by 9½ inches.

Copies:—(1) In the Mannheim Museum, 1900 catalogue, No. 196.

(2) *Sale.*—Defer du Mesnil, Paris, May 10, 1900, No. 19—from the Calonne collection; without the deer.

(3) In the possession of a London dealer, 1911.

Replicas:—(1) Dated 1649; from the collections of Lord Hatherton, J. Gigoux, and Maurice Kann; in the sale:—Paris, June 9, 1911,

No. 40 (29,100 francs, Muller); exhibited by the Amsterdam dealers Fr. Muller, 1911.

(2) Dated 1651; in the Louvre—(*see* 139); somewhat browner.

The pendant at Schwerin, No. 840, is a copy after Potter's etching of 1652 (B. 11).

In the Schloss, Schwerin, 1792 catalogue, p. 77, No. 17.

In the Schwerin Museum, 1882 catalogue, No. 839.

142*a*. **The Neapolitan Stallion.**

16½ inches by 14 inches.

Sale.—Cornelis Wittert, Rotterdam, April 11, 1731 (Hoet, i. 370), No. 81 (37 florins).

142*b*. **A Horse.**—In a landscape with cattle and other horses.

Life-size.

Sale.—Amsterdam, May 11, 1756 (Terw. 137), No. 13 (135 florins).

142*c*. **Two Horses in a Meadow.**—A grey horse and a dark bay. [Pendant to 16. Possibly identical with 137.]

One of the pendants is signed, and dated 1649.

Sale.—Gaillard de Gagny, Paris, March 29, 1762, No. 20.

142*d*. **A Horse in a Meadow.**

44 inches by 32 inches.

Sale.—Jakob van Zaanen, The Hague, November 16, 1767, No. 8 (42 florins).

142*e*. **A Dappled Grey Horse in a Meadow.**—Standing beside a tree.

Panel, 10 inches by 8 inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. D. 51.

143. **A Black Spotted Horse.** Sm. 42; W. ii. 12.—It stands in a landscape, facing the spectator. In the left middle distance is a cornfield, with a coach and four horses. In the right distance are hills and ruins.

Canvas, 18½ inches by 17 inches.

Sales.—(Probably) Amsterdam, September 13, 1797, No. 128 (99 florins, Coclers).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 77 (500 florins).

H. Croese, Amsterdam, September 18, 1811, No. 68 (205 florins, Hodges).

144. **A Young Piebald Horse.** Sm. 62; W. ii. 21.—The horse stands in the foreground of a meadow, and appears to be startled. In the distance three stags drink at a pond. [Compare 139 (Louvre) and 142 (Schwerin).]

Panel, 13½ inches by 11 inches.

Sale.—Lapeyrière, Paris, April 19, 1825 (4810 francs).

145. **A Spotted Horse.**—In a landscape beside a tree. An early work, according to the sale catalogue.

Panel, 12 inches by 9 inches.

Sale.—The widow of Johan Ph. de Monté, Rotterdam, July 4, 1825, No. 16 (906 florins, Héris).

145*a*. **A Horse tied to a Pole.**

Panel, 6½ inches by 7 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 529 (200 francs).

146. **A Horse with a Peasant in a Meadow.**—A dark bay horse lies in the foreground of a meadow. Beside him stands a peasant with a halter.

Panel, 11 inches by 10½ inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 268 (120 florins, Lamme).

146*a*. **Two Horses standing in a Landscape.**

Panel, 22 inches by 28 inches.

Sale.—P. de Leeuw and P. Barbiers, Amsterdam, July 11, 1843, No. 97*.

146*b*. **Horses in a Landscape.**

Signed, P. Potter.

Sale.—A. J. Eymer, Amsterdam, November 3, 1863, No. 223.

146*c*. **A Grey Horse.**

Panel, 8½ inches by 12½ inches.

Sale.—Paris, March 4, 1897, No. 38.

147. **HORSES AT THE WATERING-PLACE.**—A man in red rides a bay horse into the water, and leads a grey horse with him. Behind him is a stone bridge, on which is a dog; there are traces of a tree, which has been painted out. On the right two horsemen ride away, while another approaches.

Signed in full, and dated 1650; panel 18½ inches by 18 inches.

In the Hamburg Kunsthalle, 1887 catalogue, No. 136.

148. **Horses at the Watering-Place.** Sm. 8, and Suppl. 3; W. ii. 3.—A hilly landscape with a river on the left and a high bridge of a single arch. Close to the front a cavalier waters his horse. A groom, riding a dappled grey horse and leading a bay, goes down the river-bank; his horse is somewhat restive. On the bridge are three figures and a dog. To the right are horses on a hill.

Signed and dated 1649; canvas on panel, 18 inches by 26 inches.

Transferred from panel to canvas in 1770 by Pignard, "on which occasion it underwent some reparation in the sky, and other parts were doubtless a little deteriorated; but, notwithstanding these, it is still a most beautiful work of art, a faithful transcript of nature" (Sm.).

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 576), No. 17 (68 florins).

In the collection of Benjamin da Costa, The Hague, 1752 (Hoet, ii. 468).

Sales.—B. da Costa, The Hague, August 13, 1764, No. 48 (605 florins).

Marquis de Marigny, Paris, 1775.

Marquis de Menars, end of February 1782, No. 85.
Robit, Paris, May 21, 1801 (6020 francs).
Duchesse de Berry, London, 1834 (offered for private sale at £520, but not sold).
Duchesse de Berry, Paris, April 4, 1837, No. 40 (7476 francs, Nieuwenhuys).
Baron von Mecklenburg, Paris, December 11, 1854, No. 9 (6450 francs)—*see* Ch. Blanc, ii. 503.

148*a*. **A Horse and Sheep.**

Sale.—Pieter Pellicorne, Amsterdam, April 4, 1724 (Hoet, i. 305), No. 9 (30 florins 10).

149. **THE STADTHOLDER'S HORSES.** Sm. 61; W. 37. —In the centre foreground of a meadow stands a slender reddish-brown horse with a black mane and black legs, almost in profile to the left, with its head turned to the front. A dappled grey horse stands on the left, farther back, in front of a willow; it is seen from the back and turns its head to the right, where a spaniel is barking. On the right walks a groom, holding his hat in front of him and hiding the halter behind his back. In the left foreground lies an old tree-stump.

Signed in full on the tree-stump, and dated 1653; panel, 11 inches by 12½ inches.

Exhibited at Manchester, 1857, No. 1007.

Sold by Sm. to Alexander Baring, 1822 (for £315); Baring gave it in exchange to the dealer Buchanan at the same price.

Sale.—Hon. O. J. Vernon, London, 1831 (£180 : 12s.).

In the collection of John Sanderson, London, 1834 (Sm.).

Sale.—Richard Sanderson, London, 1858 (£425, Munro).

In the collection of H. A. J. Munro of Novar.

Sales.—Prince Demidoff, San Donato, March 15, 1880, No. 1147.
E. Secrétan, Paris, July 1, 1889, No. 151 (50,500 francs, Sedelmeyer).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 105.

In the collection of W. H. Crocker, San Francisco.

149*a*. **A Picture with Horses, Dogs, and so on.**—The painter's Christian name is not given; but probably by Paulus Potter.

Mentioned in a Delft inventory of December 4, 1658, drawn up by the notary Govert Rota.

149*b*. **Figures, a Horse, and Dogs.**—In the foreground of a landscape.

Sale.—Rotterdam, August 10, 1810, No. 26 (1 florin).

150. **HORSEMEN AND COWS.**—On the left a man looks out of a window behind the corner of a house; his head and his right hand are alone visible. He holds a glass of wine, and seems to salute a passing horseman. The horseman, who wears a red coat and holds his plumed hat in his right hand, bows towards the man on the left. Near him is a tree. In the middle distance, between the men, another horseman comes

forward at full gallop. On the right a white and red spotted cow, in profile to the left, is grazing. Behind it to the right lies another.

Signed in full on the left, and dated 1650; panel, 10½ inches by 15 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1882, No. 104.

In the collection of the Earl of Kilmorey.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 106.

In the collection of C. T. Yerkes, Chicago, and later New York; but not in the sale of 1910.

151. **THE OLD GREY HUNTER.**—In the left foreground, under a tree with scanty foliage at the roadside, a sportsman lies asleep. He holds in his right hand the rein of a saddled grey horse which stands to the right of him in profile to the left. A dog lies asleep at the man's feet, in the immediate foreground. To the right is a piece of fencing with some plants. In the hilly distance is another sportsman with two dogs.

Signed in full on the fence (and dated 1656, according to Waagen, which is impossible); panel, 12½ inches by 10½ inches.

Sales.—Earl of Clare, London, 1864 (£94 : 10s., Johnson).
W. Delafield, London, April 28, 1870 (£74, Pearce).

In the Wynn Ellis collection, bequeathed in 1876 to the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 1009.

151*a*. **A Horseman in a Landscape.**

Sale.—Amsterdam, July 11, 1714 (Hoet, i. 176), No. 15 (22 florins 15).

151*b*. **A Horseman and Cows.**

22 inches by 27 inches.

Sale.—Johan van der Hulk, Dordrecht, April 23, 1720 (Hoet, i. 250), No. 28 (63 florins).

151*c*. **A Man on a Grey Horse.**—Riding through a sandy park. A small picture.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. B. 76.

151*d*. **A Horseman.**—With two herdsmen and some cows in a hilly landscape.

Canvas, 26½ inches by 34 inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 95 (200 florins, bought in).

152. **A Man on a Bay Horse.** Sm. Suppl. 19.—The bay horse with a white patch on its forehead stands in profile in the foreground of a flat landscape. The man, who wears an old Dutch costume with a buff coat, and holds his hat in his right hand, looks round with a smile at the spectator. "Painted in a broad and free style" (Sm.).

Panel, 11½ inches by 16 inches.

Sale.—Twisk, Amsterdam, October 3, 1837, No. 36 (725 florins, Steengracht).

In the Steengracht collection, The Hague, 1842 (Sm.); but not now there.

152*a*. **A Grey Horse.**—With a red saddle-cloth, a dog, and a sleeping sportsman.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859 (£17 : 17s., Abrahams).

152*b*. **Two Cows and a Horseman.**—With other figures in a sunny landscape.

Signed in full, and dated 1644; canvas, 15½ inches by 18 inches.

In the Mestern collection, Hamburg, 1864 (?) (Parthey, ii. 286).

152*c*. **Horsemen in a Landscape.**

Signed; panel, 16 inches by 14 inches.

Sale.—H. Rochussen and others, Rotterdam, November 3, 1869, No. 126.

152*d*. **Two Horsemen.**—And a man with a bundle asleep in a landscape.

Signed; panel, 13½ inches by 15 inches.

Sale.—J. C. C. D. W. de Mol, W. J. M. Engelberts, and others, Amsterdam, April 28, 1875, No. 39.

153. **Landscape with a Horse-Race.** Sm. 20; W. ii. 4.—Many figures.

Sale.—Benjamin da Costa, The Hague, 1754, according to Sm.; but not in the sale-catalogue.

154. **THE FARRIER'S SHOP.** Sm. 63; W. ii. 22.—To the left is a farrier's shop. Through the open door a man is seen working at the anvil. Farther to the right, under a little roof in front of the shop, stands a horse in profile to the right; the farrier, standing at its head, is about to draw a tooth; the owner stands behind him, holding the horse's mouth open. On the right, beside them, a boy is looking on. Farther away is a grey horse, seen from the back in a three-quarter view. In the right foreground and in the middle distance a cock and a hen are pecking at the ground. In the right distance children play near six trees in front of a cottage. [Related to 156 (Elkins).]

Signed in full, and dated 1648; panel, 18½ inches by 17½ inches.

Sales.—Ghent, September 28, 1777, No. 49.
The widow of J. Ph. de Monté, Rotterdam, July 4, 1825, No. 1 (7100 florins, F. Lamme).

In the possession of L. J. Nieuwenhuys, who sold it to the Comte de Perregaux Lafitte, who owned it in 1834 (Sm.).

Sale.—Comte de Perregaux, Paris, December 8, 1841, No. 26 (15,000 francs, George)—*see* Ch. Blanc, ii. 448.

In the collection of Madame Autran, Marseilles.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 108.

In the collection of Rodolphe Kann, Paris.

In the possession of the dealers Duveen Brothers, Paris.

155. **HORSES TETHERED AT A COTTAGE-DOOR.** Sm. 94; W. 60.—Two cart-horses stand at a trough on the left near a cottage. One is a grey and the other a bay. A man brings them a pail

of water; his dog follows him. In the right distance are cattle at pasture. On the horizon are the towers of Delft.

Signed in full on the chimney, and dated, according to the catalogue, 1641 (Sm. read the date as 1647, and Waagen as 1649; the latest date is most likely to be right); panel, 9 inches by 10 inches.

Engraved by J. P. Le Bas, Couché, Chataigner, and Niquet in the *Musée Napoléon*.

A copy is in the Koblenz Museum, 1892 catalogue, No. 35.

Sale.—Peilhon, Paris, May 16, 1763 (480 francs)—*see* Ch. Blanc, i. 115.

In the Louvre, Paris, 1902 catalogue, No. 2526; it was there in 1816 (valued by the experts at 8000 francs).

156. **BARN-YARD SCENE: HORSES WITH FIGURES.** Sm. 87; W. 35.—On the right is a thatched stable; to the left, beside the open door is a tree. Inside the stable, in full light, are a grey horse at the manger with its head to the front, and a man at its side. In front of the left-hand side of the door stands a woman with a child at her breast. She turns her head to the left, where a man helps a boy to mount a dark bay horse standing in profile to the left. By the right-hand side of the door sits a dog scratching itself. Nearer the front are three hens and a cock. In the left middle distance are a fence and a little tree. Beyond stretches a pasture with numerous cattle. Cloudy sky with a brilliant burst of sunshine. [Pendant to 50; both "are of very excellent quality" (Sm.). Cf. 154.]

Signed in full on the left at foot, and dated 1647; panel, 17 inches by 14½ inches.

Exhibited at the British Institution, London, 1815; at Manchester, 1857, No. 996; at the Royal Academy Winter Exhibition, London, 1881, No. 71; at the South Kensington Museum, 1891-98, No. 117; and at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 72.

A somewhat larger picture—measuring 21 inches by 17 inches—agreeing exactly with the above, occurred in the—

Sales.—Pieter de Klok, Amsterdam, April 22, 1744, No. 67 (37 florins).
Ph. van der Land, Amsterdam, May 22, 1776, No. 73 (81 florins, Wubbels).

It was probably identical with the replica, dated 1647, on panel, 20½ inches by 17 inches, which Sm. saw and noted as apparently genuine, in the collection of Joseph Marsland, Manchester (who had paid about £315 for it), before 1834.

Sale.—Plettenberg, Amsterdam, April 2, 1738 (Hoet, i. 500), No. 66 (185 florins).

In the collection of Willem Lormier (Hoet, ii. 435), who sold it on June 4, 1756, to J. W. Frank (for 600 florins).

In the collection of Philip Henry Hope, London, 1834 (Sm.).

In the collection of H. T. Hope, London, 1854 (Waagen).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; sold as a whole in 1898 to the London dealers P. and D. Colnaghi and A. Wertheimer.

In the collection of Mrs. W. L. Elkins, Philadelphia.

157. **A MAN OUTSIDE A STABLE (RUSTIC MANNERS).** Sm. 72; W. 73.—On the right is a thatched stable, open to

the front. In it two old draught horses, a bay and a grey, stand at the manger. Between them is a hen. In the open to the left, where various potsherds are strewn about, two pigs lie asleep side by side. Behind them to the left are two hens and a crowing cock. To the right of the cock a man squats on the ground. A dog, coming from the stable in the right foreground, barks at him. Behind the stable to the right are a tree and the gable of a house. To the left is a distant view, with towns and trees on the horizon. "Brilliantly coloured and well finished" (Sm.).

Signed in full above the horses, and dated 1651; panel, 14 inches by 15½ inches.

In the Schloss, Schwerin, 1792 catalogue, p. 42, J. I. 31.

In the Schloss, Ludwigslust, 1821 catalogue, No. 36; it was there in 1834 (Sm.).

In the Schwerin Museum, 1882 catalogue, No. 842.

157*a*. **Horsemen halting at a Cottage.**

Sale.—London, 1790 (£210, Tassaert).

158. **Horsemen in front of a Stable.** *See* Sm. 25.

Dated 1643.

Sale.—London, 1818 (£126).

158*a*. **Cattle and Figures in front of a Stable.**—In front lie a cow and a dog. Beyond are an ass, a man, and a woman.

Canvas.

Sale.—Amsterdam, December 3, 1827, No. 46 (155 florins, Campen).

158*b*. **A Man holding his Horse by the Bridle.**

Panel, 6½ inches by 7 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 529.

159. **Two Horses outside a House.**—In a shed adjoining a cottage stands a bay horse, seen from the back, which is harnessed to a waggon. A reddish-brown horse faces the spectator. A vine, on which the sunlight falls, covers the wall. An old man leans on the lower half-door of the house. On the left a dog turns towards the wooded distance. Beside the cart lies a pig.

Signed in full on the roof-beam; panel, 9 inches by 9½ inches.

Sales.—Ph. van der Land, Amsterdam, May 22, 1776, No. 72 (465 florins).
Baron H. von Mecklenburg, Paris, March 12, 1870, No. 32 (4350 francs).

160. **THE BEAR-HUNT.** Sm. 2; W. 3.—In the centre a bear attacked by dogs stands up on his hind-legs and defends himself against them. He has seized one dog with his left fore-paw, and holds him up to crush him. Another dog lies beneath him. The bear breaks the spine of a third dog, to the left, with his other paw, as the dog turns his head and bites the bear's leg. On the ground to the right a wounded dog lies on his back, twisting in agony. A fifth dog rushes forward from the right background. Still farther away is a thick tree-trunk, up which another bear is climbing; a dog springs at him. There are three huntsmen. One man,

bare-headed, in a red jacket, with a drawn sword in his right hand, gallops up on a bay horse to the left behind the struggling animals. The other two men, on foot, cautiously advance with their hunting-spears from behind the tree against the bear. In the left distance of the hilly landscape three horsemen gallop forward.

J. W. Pieneman is said to have almost entirely repainted the picture (about 1825). What he did was not quite so serious as that would imply. With careful restoration much of the original painting might be recovered, though this unpleasant picture could not gain much by it.

Signed in full on the tree, and dated 1649; canvas, 120 inches by 133 inches.

The picture came from the house inhabited by Potter's widow, Adriana Balckenende, after her second marriage with Dirck van Reenen.

There is an etching on a drinking-glass, dated 1656, after this picture, with some variations; the mounted man wears a plumed cap, and another horseman is about to throw the spear.

Sale.—L. L. van Reenen, The Hague, June 7, 1820, No. 2 (4000 florins, Hulswit).

In the Royal Gallery at Mauritshuis, The Hague; given in exchange to the Rijksmuseum in 1825.

In the Rijksmuseum, Amsterdam, 1910 catalogue, No. 1910.

161. **STARTING FOR THE CHASE IN THE WOOD AT THE HAGUE.** Sm. 31; W. 102.—Along an avenue of trees in full leaf a coach drawn by six greys, with a courier in front, passes in the left middle distance. In the left foreground a mounted groom leads a saddle-horse. Farther back a man on a grey horse rides out of the wood. In the middle distance, surrounded by the pack of hounds, are two falconers with hawks; one of them carries a number of birds on a hoop. The hounds in front bark at some cows which a herdsman drives past from the right. In the left foreground, near the weather-worn stem of a lofty old oak, is a single hound. Through the trees are seen meadows; in the distance on either side are woods.

The picture was formerly entitled, "The Prince of Orange going to the Hunt near the Huis ten Bosch"; this was absurd, because, in the first place, in 1652 the Prince of Orange was only eighteen months old, and in the second place there was as yet no Huis ten Bosch. The foliage is a very light green, and the treatment of the leaves is extremely careful. However, the green colour has altered a little in the course of time.

Signed in full on the left at foot, and dated 1652; canvas, 24 inches by 30 inches.

Engraved by Dankerts in the Choiseul Gallery.

An old copy, on a smaller scale, in the Dresden Gallery, 1908 catalogue, No. 1631, is mentioned as genuine by Westrheene (W. 76).

Sales.—(Very probably) Ewout van Dishoek, The Hague, June 9, 1745 (Hoet, ii. 169), No. 12 (670 florins).
Amsterdam, November 6, 1749 (Hoet, ii. 276), No. 5 (600 florins).
Duc de Choiseul, Paris, 1772 (27,400 francs)—*see* Ch. Blanc, i. 196.
Prince de Conti, Paris, April 8, 1777 (19,000 francs, Langlier)—*see* Ch. Blanc, i. 381.

Prince de Conti, Paris, March 15, 1779 (10,000 francs).
Marquis Th. de Pange, Paris, March 5, 1781 (14,000 francs, Feuillet)—*see* Ch. Blanc, ii. 29.
De Boeuf, Paris, 1782 (15,600 francs)—according to Sm.
De Bois, Paris, 1785 (14,200 francs)—according to Sm.

In the collection of the Tsar of Russia, 1834 (Sm.); W. vainly sought it in the Hermitage.

In the collections, successively, of Prince Radziwil, Wombwell, and Stevens.

In the Suermondt collection, Aachen, acquired in 1874 by the Berlin Museum.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 872 A.

162. **THE HUNTING-PARTY.** Sm. 88; W. ii. 26.—Two cavaliers, a lady, and several attendants approach a farm. The lady, who is richly dressed, rides a fine horse, and carries a hawk on her wrist. To right and left of her ride the cavaliers. In front of them runs a hound. Two attendants on foot follow with other hounds. Farther back is a coach with four horses, in which sits an old man. In the right distance are a large church and hills. To the left are tall trees. A very unusual picture; the figures recall Lingelbach, and the lighting is very much in the style of Du Jardin.

Signed in full on a tree to the right, and dated 1653; canvas on panel, 22½ inches by 25½ inches.

Sales.—P. Trip, Amsterdam, February 26, 1787, No. 1.
Duke of Bedford, London, June 30, 1827 (£420, bought in).

In the collection of the Duke of Bedford, London.

163. **SPORTSMEN AT WATERING-PLACE.**
21 inches by 32 inches.

In the collection of Count S. Stroganoff, St. Petersburg.

163*a*. **A Cavalier riding to the Hunt.**—Cows.
42 inches by 58 inches.

Sale.—Amsterdam, April 2, 1754 (Terw. 83), No. 14 (75 florins).

163*b*. **Hunting the Wild Boar.**—With five hounds.
Canvas, 40 inches by 35 inches.

Sale.—Amsterdam, June 5, 1765 (Terw. 452), No. 8 (299 florins).

163*c*. **A Cavalier returning from the Hunt.**

Sale.—London, 1792 (£241 : 10s., Nicholson).

163*d*. **A Mounted Cavalier and a Huntsman.**—In a landscape.
Panel, 12½ inches by 9 inches.

Sale.—Maria Theresia Wittebol and De Labistraeten, Antwerp, June 19, 1804, No. 134 (135 florins).

163*e*. **Persons going to the Hunt.**—In a landscape.
21 inches by 18½ inches.

Sale.—Hoorn, July 8, 1817, No. 162 (6 florins, Pakker).

163*f*. **Hunting the Buffalo.**—A raging buffalo, lying on the ground, is attacked by dogs.

Canvas, 67 inches by 95½ inches.

Sale.—J. A. Brentano, Amsterdam, May 13, 1822, No. 272 (700 florins).

163*g*. **A Life-Sized Hound attacking a Heron.**

Signed, P. Potter; canvas, 35 inches by 39½ inches.

Sales.—Amsterdam, August 4, 1828, No. 106 (90 florins, Brondgeest).
C. E. Vaillant and J. Sargenton, Amsterdam, April 19, 1830, No. 71 (50 florins, Chaplin).

163*h*. **Two Bears attacked by Dogs.**

Signed, P. Potter; canvas, 33 inches by 40 inches.

Sales.—Amsterdam, April 1, 1833, No. 142 (6 florins, Wolff).
Rotterdam, September 15, 1834, No. 68.

164. **A Bear-Hunt.**—One dog is put out of action. Two others rush at the bear.

Signed and dated.

Sales.—Lord Shaftesbury, London, May 15, 1852 (£399, Hickman).
P. L. Hinds, London, 1870 (£840, Nieuwenhuys).

165. **Landscape with Stags.** W. 106.—Mentioned by Waagen, who thought that the landscape had been painted by another hand. The author does not remember seeing the picture. [Possibly identical with 166.]

In the collection of Prince Jussupoff, St. Petersburg.

165*a*. **Landscape with Deer.**

17½ inches by 24 inches.

Sale.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 526), No. 89 (19 florins).

165*b*. **Landscape with Red Deer.**

Sale.—H. Elwyn, London, 1806 (£178; 10s., Sir P. C——).

166. **Deer in the Forest.** Sm. Suppl. 23; W. ii. 31.—The landscape is by Van der Hagen, according to Sm., who says that the picture had been described to him as "a work of great merit and beauty." [Possibly identical with 165.]

Canvas, 28 inches by 20 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 532 (4000 francs).

167. **A Wild Boar in a Landscape.** Sm. 78; W. ii. 78.—To the left is a tree. To the right is a high bank forming a ravine in the centre, with brambles and water-plants, amid which is a wild boar in his lair. On the top of the bank are a buck and a doe. In the distance are trees.

Signed, and dated 1650; panel, 11 inches by 11 inches.

Sales.—Thomas Emmerson, London, 1829 (£63).
D. M'Intosh, London, 1857 (£162 : 15s., Smart).

167*a*. **Landscape with a Goose and Ducks.**

Sale.—C. Alexandre de Calonne, London, March 26, 1795, No. 70 (£15 : 15s.)—*see* Buchanan, i. 239.

167*b*. **A Cowshed.**

Sale.—Jan Agges, Amsterdam, August 16, 1702 (Hoet, i. 68), No. 65 (38 florins 10).

167*c*. **A Cowshed.**—A very fine effect of sunlight.
13 inches by 9½ inches.

Sale.—Coenraad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 428), No. 82 (25 florins).

167*d*. **A Cowshed with Cows.**
11½ inches by 9 inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 159), No. 36 (23 florins 10).

167*e*. **Two Cows in a Shed.**—One stands; the other is lying down. Farther back is a woman with a milk-pail. On the reverse of the copper plate is engraved "Adam and Eve in Paradise."
Copper, 3 inches by 4 inches.

Sale.—M. de Jongh, widow of P. J. van Oosthuyse van Rijsenburg, The Hague, October 18, 1847, No. 174.

167*f*. **A Cow in a Shed.**
Panel, 24 inches by 28½ inches.

Sale.—J. Eduard de Vries, Amsterdam, January 25, 1876, No. 16.

168. **Six Sheep in a Stall.**—A peasant feeds them. In front lies a goat near a dog which stands. To the right is a woman with a basket of vegetables.
Panel, 18 inches by 25½ inches.

Sale.—A. J. Brand and D. Kerkhoff, Amsterdam, October 29, 1821, No. 115 (750 florins, Brondgeest).

169. **THE PIG-STY.** Sm. 69; W. 19.—Two sows, one lying down and the other squatting behind to the right. In the right foreground is a trough. On the left is a door partly unhooked; beyond is seen a piece of sky, with a tree. On the top of the wooden erection serving as a sty are some straw and various odds and ends. Behind it is the wall of a house. Strongly reminiscent of the picture by Verdoel at Schwerin, but better than that and unquestionably genuine. [Compare the pigs in 106 (Czernin).] [Compare 170.]
Signed in full, and dated 1647; panel, 22 inches by 20 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 208 (495 florins).

In the Hodshon collection, Amsterdam, 1834 (Sm.).

Sales.—Hodshon Roëll, Amsterdam, April 25, 1872, No. 19 (7700 florins, Oppenheim of Cologne).

Prosper Crabbe of Brussels, Paris, June 12, 1890 (bought for the Brussels Museum).

In the Brussels Museum, 1906 catalogue, No. 357.

170. **The Pig-Sty: Two Sows.**—The same subject as in 169 (Brussels), but with fewer accessories. The picture is not so tall; the upper edge is just above one sow; the sow to the left is not quite fully shown. The two first letters of the signature are wanting. The picture is under glass; as far as it can be seen, the picture appears to be very good.

Signed, and dated 1649.

In the Museo Civico, Milan, No. 134.

170*a*. **A Pig-Sty with Pigs, and Figures.**

Sale.—Amsterdam, June 20, 1714 (Hoet, i. 175), No. 21 (320 florins).

171. **A Pig-Sty with Two Pigs.**—One pig is lying down; the other raises itself. On the left, through a hole in the woodwork, a peasant watches them.

Panel, 15 inches by 17 inches.

Sales.—A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 83 (280 florins, Croese).

H. Croese, Amsterdam, September 18, 1811, No. 123 (385 florins, Van Raven).

H. Croese, Amsterdam, July 20, 1812, No. 42 (305 florins, Waterham).

172. **A Stable with Two Horses and a Pig.** Sm. 14; W. ii. 7. —In the stable two horses stand; a pig is lying down. Through a door at the back is seen a peasant.

Panel, 9 inches by 10 inches.

Sales.—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 134), No. 68 (32 florins).

J. J. de Bruyn, Amsterdam, September 12, 1798, No. 42 (510 florins, Schmidt).

The widow of A. M. Hogguer, born Ebeling, Amsterdam, August 18, 1817, No. 68 (999 florins 15, Coclers).

172*a*. **A Cowshed with Cattle.**

Sale.—Amsterdam, September 12, 1708 (Hoet, i. 127), No. 43 (80 florins).

172*b*. **A Cowshed.**

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 582), No. 127 (29 florins)—or Delft, August 15, 1739 (according to W.).

172*c*. **A Stable with Figures and Cattle.**

22 inches by 28 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 20), No. 116 (60 florins).

172*d*. **A Stable with Figures and Cattle.**

13½ inches by 15 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 20), No. 117 (40 florins).

172*e*. **A Stable with Figures and Cattle.**
13 inches by 9½ inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 20), No. 118 (10 florins 15).

173. **Head of a Sheep.**—Round its neck hangs a label inscribed "384 Pfd. P. Potter, f. 1651." This signature is somewhat suspicious. Yet the attribution to Potter seems not impossible; the picture is hung too high to be definitely judged.
29 inches by 27 inches.

In the Trimolet Museum, Dijon, 1883 catalogue, No. 67.

174. **HEAD OF A BULL.** Sm. 75; W. 49.—Seen in full face down to the shoulders. Round his neck is a wreath of flowers. Life-size.
Oval; canvas, 30½ inches by 24 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 12, 1785, No. 319 (9 florins, Van der Vinne).

In the possession of the London dealer Peacock, 1834 (Sm.).

In the collection of H. D. Seymour, Knoyle House, Hindon (Waagen, Suppl. 385, and W.).

In the Morland collection, London.

In the collection of T. M. Whitehead, London.

In the Irish National Gallery, Dublin, 1890 catalogue, No. 56; bought in 1868.

174*a*. **A Study for "The Wolfhound"** (132).
Panel, 12½ inches by 12½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 249 (13 florins, with 174*b*, Pakker).

174*b*. **Study of a Brown Ox.**—In a landscape with a village in the distance.
Panel, 5½ inches by 7 inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 250 (13 florins, with 174*a*, Pakker).

174*c*. **Study of a Black Spotted Ox.**
4½ inches by 6½ inches.

Sale.—J. van der Marck, Amsterdam, November 29, 1773, No. 275.

174*d*. **Two Cows beside a Big Tree-Stump.**—Catalogued as a study for 52 (Louvre). Possibly the copy of the left half, there mentioned.
Signed in full; panel, 25½ inches by 22 inches.

Sale.—G. van der Pals, Rotterdam, August 30, 1824, No. 30 (192 florins, Lamme).

174*e*. **Head of an Ox.**
36 inches by 45 inches.

Sale.—O. Reyers, Arnhem, August 6, 1827, No. 79.

174*f*. **Study of Goats and Sheep.**

Sale.—Amsterdam, December 16, 1851, No. 138.

174*g* and *h*. **Two Sketches.**

Sale.—Amsterdam, December 16, 1851, No. 158.

174*i*. **Study of a Bull.**—He stands facing left. A village amid trees in the distance.

Canvas on panel.

Sale.—Comte de Turenne, Paris, May 17, 1852, No. 75 (650 francs, Nieuwenhuys).

174*j*. **Heads of Cows and Sheep.**—A study.

24 inches by 22 inches.

In the collection of H. F. W. Brose, Berlin, 1856 (Parthey, ii. 286).

174*k*. **Hoofs of Cows and Sheep.**—A study.

17 inches by 18 inches.

In the collection of H. F. W. Brose, Berlin, 1856 (Parthey, ii. 286).

175 and 176. **Two Studies of an Ox in a Meadow.**

Panel, 7 inches by 9½ inches.

Sales.—Jan de Bary, Amsterdam, November 26, 1759.
J. Moyet, Amsterdam, April 12, 1859, No. 92 (51 florins) and No. 193 (52 florins; both to Bosch for Gruyter).

177. **A Study of Horses.** W. 75.

Mentioned by Ch. Blanc, *Histoire des Peintres*, 1876.
In the Swekin (? Sieveking) collection, Hamburg.

177*a*. **Studies of Animals.**

13½ inches by 9½ inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1876, No. 168.

Then in the collection of Mrs. Wylie, London.

177*b*. **Head of a Young Bull.**—With a wreath of flowers round his neck.

Signed, and dated 1650; 22½ inches by 16 inches.

Sale.—Holford, London, July 11, 1893, No. 662.

177*c*. **Head of a Calf.**

Panel, 6½ inches by 9½ inches.

Sale.—Amsterdam, June 17, 1902, No. 68.

177*d*. **The Wood at The Hague.**—A very good picture. Accessories by A. van de Velde.

Sale.—Amsterdam, May 18, 1706 (Hoet, i. 94), No. 5 (150 florins).

177*e*. **A Tumbledown Barn.**

16 inches by 18½ inches.

Sale.—Scott and others, London, June 25, 1900, No. 110.

177*f*. **A Large Picture.**—One of his very best.

Sale.—Cornelis von der Laan, Amsterdam, April 21, 1718 (Hoet, i. 213), No. 1 (315 florins).

177*g*. **A Small Picture.**

Sale.—Amsterdam, November 23, 1729 (Hoet, i. 345), No. 48 (9 florins 5).

177*h*. **A Picture with many Figures.**

Sale.—Jacob Boreel, Amsterdam, April 21, 1746 (Hoet, ii. 185), No. 22 (71 florins).

177*i*. **A Fine Landscape with Figures.**
Panel, 19 inches by 26 inches.

Sale.—P. J. Snijers, Amsterdam, May 22, 1758 (Terw. 207), No. 105 (61 florins).

177*j*. **Landscape with Figures.**
Panel, 6½ inches by 8 inches.

Sale.—Brussels, July 23, 1767, No. 69 (25 florins).

177*k*. **Village with Figures.**
Signed, P. Potter (possibly therefore by Pieter Potter); panel, 47 inches by 72 inches.

Sale.—Pfeiffer and Duprée, Amsterdam, April 11, 1836, No. 102 (3 florins 25, Stork).

177*l*. **Landscape with Cattle.**—Cf. 1, and *see* Bode, *Great Masters of Dutch and Flemish Painting*, at the end of the chapter on Potter.

Sale.—F. Perkins, London, February 29, 1896, or Paris, June 3, 1893.
No. 12 in the Paris sale is apparently now in the collection of the late A. de Ridder, Cronberg, near Frankfort on Main.

177*m*. **Landscape with Cattle.**—A youthful picture. *See* Bode, *Great Masters of Dutch and Flemish Painting*, at the end of the chapter on Potter.

Formerly in the Felix collection, Leipzig.

A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED.

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1640. 43. A Bull and Three Sheep. Nogaret sale, Paris, 1780.

1642. 1. Abraham setting out for Canaan. Germanic Museum, Nürnberg.
2. Jacob before meeting Esau. Brooks sale, London, 1871.
90. The Milkmaid. Buckingham Palace, London.

1643. 117*d*. Cattle standing and lying down. De Beehr sale, Amsterdam, 1825.
158. Horsemen in front of a Stall. Sale in London, 1818.

1644. 39. Four Cattle in a Meadow. Kassel Gallery.
49. Cows and Sheep in a Meadow. Innsbruck Museum.
152*b*. Two Cows and a Horseman. Mestern, Hamburg, 1864 (?).
About 1645. 83. Two Cows on the Bank of a Stream. Sir F. Cook, Bart., Richmond.

1645. 22. A Bull and a Cow lying down. Schneider sale, Paris, 1876.
105. Six Cows being driven along (replica ?). Milly sale, Leipzig, 1861.
125. The Shepherd's Hut. Rijksmuseum, Amsterdam.

1646. 29. Three Cows and a Meadow. Earl of Normanton, London.
88. Two Cows near a Stream. Sir G. Philips, London, 1882.
92. Cows in a Meadow ; a Cow being Milked. Duke of Somerset sale, London, 1890.
93. The Milkmaid. Wallace Collection, London.
113. A Herdman's Family with Cattle. Aeltere Pinakothek, Munich.
121. Cows and Sheep with a Piping Herdsman. J. van der Linden van Slingeland sale, Dordrecht, 1785.
128. Pigs being fed. Baron A. von Oppenheim, Cologne.

1647. 24. Two Cows and a Bull. John Walter, Bearwood.
48. The Young Bull. The Hague Gallery.
50. Cattle in a Stormy Landscape. National Gallery, London.
51. A Young Reddish-Brown Bull. Earl of Northbrook, London.
55. Three Cows and a Sheep. Ludwig Mandl, Wiesbaden.
58*b*. An Ox, a Cow, and a Sheep. Labouchere, Stocke, near Windsor, 1854.
63. Cattle and Sheep. G. Darlington Simpson, London, 1887.
80. Cows in a Meadow by a Stream. J. Six, Amsterdam.
94. Cattle in a Meadow ; a Cow being Milked. Duke of Westminster, London.
106. Cows being driven to Pasture. Count Czernin von Chudenitz, Vienna.
136. The Rabbit-Warren. Lieutenant-Colonel G. L. Holford, London.
156. Barnyard Scene : Horses with Figures. Mrs. W. L. Elkins, Philadelphia.
169. The Pig-Sty. Brussels Museum.

1648. 15. Two Cows in a Meadow. Copenhagen Museum.
30. Three Cows in a Meadow. Montpellier Museum.
47. Cows and Sheep with a Herdsman. Kassel Gallery.
73. Cattle, a Horse, and Herdsman at their Repast. Marquis of Hertford, London (according to Westrheene, but not in the Wallace Collection).
81. Cows watering (The Cow reflected in the Water). The Hague Gallery.
97. The Milkmaid. Schwerin Museum.
112. Herdsmen with their Cattle. Wallace Collection.
154. The Farrier's Shop. The dealers Duveen, Paris.

1649 (?). 155. Horses tethered at a Cottage Door. Louvre, Paris.

1649. 16. Two Cows. Gaillard de Gagny sale, Paris, 1762.
28. A Young Bull and Two Cows. Buckingham Palace, London.

1649. 42. Four Oxen in a Meadow. Turin Museum.
54. Two Cows and Sheep in a Meadow. Schwerin Museum.
78*b*. Cattle with a Herdsman. Sale in Amsterdam, 1828.
98. Four Cows; one of them being Milked. Gaignat sale, Paris, 1768.
98*b*. A Cow being Milked, with Figures. W. Coole sale, Rotterdam, 1782.
114. The Great Farm. Hermitage Palace, St. Petersburg.
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134. Eight Dogs. Marquis de Forbin-Jansen, Paris, 1834.
137. Horses in a Field. Rijksmuseum, Amsterdam.
142. A Black Spotted Stallion in a Meadow. Schwerin Museum.
142*c*. Two Horses in a Meadow. Gaillard de Gagny sale, Paris, 1762.
148. Horses at the Watering-Place. Baron von Mecklenburg sale, Paris, 1854.
160. The Bear-Hunt. Rijksmuseum, Amsterdam.
170. Two Pigs in a Sty. Museo Civico, Milan.

1650. 3. Orpheus with his Lute charming the Beasts. Rijksmuseum, Amsterdam.
6. Two Huntsmen at an Inn. Hermitage Palace, St. Petersburg.
7. Halting at an Inn. Schwerin Museum.
27. Three Oxen in a Meadow. Bridgewater House, London.
31. A Brown and White Spotted Bull. G. Winkler, Leipzig, 1768.
36. A Cow, with Two Oxen butting one another. Countess Koucheloff-Besborodko sale, Paris, 1859.
64. Cows and Sheep in a Meadow. A. Boyle sale, London, 1898.
82. The Wood at The Hague, with Cows, Sheep, and Figures. Louvre, Paris.
117*b*. Cattle and Figures. Mrs. Gritten sale, London, 1852.
126. A Flock of Sheep. De Burtin sale, Brussels, 1819.
133. A Spaniel. Van Loon, Amsterdam, 1834.
147. Horses at the Watering-Place. Hamburg Kunsthalle.
150. Horsemen and Cows. The late C. T. Yerkes, New York.
167. A Wild Boar in a Landscape. D. M'Intosh sale, London, 1857.
177*b*. Head of a Young Bull. Holford sale, London, 1893.

1651. 5. Two Sportsmen at an Inn. Buckingham Palace, London.
17. Two Cows. J. van der Linden van Slingeland sale, Dordrecht, 1785.
38. Four Cows in a Meadow. Rijksmuseum, Amsterdam.
75. Landscape with Cattle. National Gallery, London.
95. The Young Milkmaid. Hermitage Palace, St. Petersburg.
101*b*. A Woman milking a Cow. Willet Adye sale, London, 1871.
102. The Milkmaid. R. Napier sale, London, 1877.
117. Two Cows, and Figures. J. van der Linden van Slingeland sale, Dordrecht, 1785.
118. Shepherds and their Flocks. Rijksmuseum, Amsterdam.
140. Horses being ridden to Pasture. The late Baron Alphonse de Rothschild, Paris.
157. A Man outside a Stable (Rustic Manners). Schwerin Museum.
173. Head of a Sheep. Trimolet Museum, Dijon.

1652. 25. Three Cows in a Meadow. Marcus Kappel, Berlin.
26. Three Cows in a Meadow. Steengracht, The Hague.
46. Cows and Sheep in front of a House. The late C. Morrison, Basildon Park.
52. The Meadow: Three Oxen and Three Sheep. Louvre, Paris.
70. Cows and Pigs in a Meadow. The Hague Gallery.
74. Cattle and Horses in a Meadow. Dresden Gallery.
96. The Milkmaid. Hermitage Palace, St. Petersburg.
103. Cattle in a Meadow; a Cow being Milked. The late M. Bischofsheim, Paris.
105. Six Cows being driven along. Dresden Gallery.
135. Two Dogs and a Cat. John G. Johnson, Philadelphia.
161. Starting for the Chase in the Wood at The Hague. Kaiser Friedrich Museum, Berlin.

1653. 10. Equestrian Portrait of Diderik Tulp. J. Six, Amsterdam.
37. A Cow, with Two Oxen butting one another. Lord Ashburton, The Grange; bought as a whole in 1907 by the London dealers Agnew.
40. Cattle in Stormy Weather. Wallace Collection, London.
41. Four Bulls in a Meadow. A. Lehmann, Paris.
44. Four Cows in a Meadow. Caraman sale, Paris, 1840.
44*a*. Four Oxen. W. Williams Hope sale, London, 1849.
76. Cattle, Horses, and Sheep in a Meadow. H. Heugel, Paris.
86. Cattle at Pasture near a Water-Mill. J. Lucy, Charlecote, 1833.
89. Cattle in a Meadow; a Cow being Milked. Rijksmuseum, Amsterdam.
110. A Herdsman's Family, with Cows, Sheep, and a Horse. Duc d'Arenberg, Brussels.
131. The Spaniel. Rijksmuseum, Amsterdam.
138. A Grey Horse in a Meadow. Weber collection, Hamburg.
139. A Grey Horse with Black Spots. The Louvre, Paris.
149. The Stadtholder's Horses. W. H. Crocker, San Francisco.
162. The Hunting-Party. Duke of Bedford, London.

1654. 45. Seven Cows in a Meadow. The late Baron Alphonse de Rothschild, Paris.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE PICTURES ENUMERATED BY SMITH AND BY WESTRHEENE

The number in the first column of a picture described in Smith's catalogue, Vol. V. (1834), or Smith's Supplement (1842), or Westrheene's first and second lists (1867 : *see* note, p. 586), corresponds in this catalogue to the number given in the second, third, fourth or fifth column respectively.

Thus, if the reader desires to find Sm. Suppl. 19, he must look for 19 in the first column, and then notice the corresponding number in the third column, headed "Sm. Suppl.," namely, 152. Thus, Sm. Suppl. 19 = HdG. 152.

	Sm.	Sm. Suppl.	W.	Sm. II.
1	48	95	(1)	107
2	160	= Sm. 5	125	41
3	7	= Sm. 8	160	148
4	113	= Sm. 15	3	153
5	41	= Sm. 6	118	123
6	4	4 ix.	48	43
7	86	4 viii.	81	172
8	148	4 vii.	70	98
9	73	4 x.	14	56
10	153	4 xi.	38	93
11	123	4 xii.	137	141
12	43	4 vi.	131	143
13	8	4 v.	(2)	45
14	172	4 iv.	10	12
15	114	4 ii.	80	32
16	107	4 i.	111	85
17	52	4 xiii.	133	99
18	98	4 xiv.	89	18
19	90	152	169	102
20	36	= Sm. 57	130	109
21	30	= Sm. 20	135	144
22	110	= Sm. 34	26	154
23	27	166	110	67
24	56	= Sm. 44	28	100
25	5	= Sm. 65	5	167
25*	6158	...	...	...
26	106	96	90	162

[1] "The Strawcutter." In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1918. Possibly by Pieter Potter, to whom it is doubtfully attributed in the catalogue ; not by Paulus Potter.

[2] "Cattle being driven along" (= Sm. 102, "A Herdsman and Cattle"). Sm. and W. state that this was in the collection of Baron van Brienen van de Grootelindt ; their descriptions, however, do not agree with that of any picture in the Van Brienen sale, but probably agree with that of the copy after the Dresden Potter (105) in the Vienna Gallery Storeroom, 1883 catalogue, No. 1118 (W. 80). *See* note 3, p. 669.

	Sm.	Sm. Suppl.	W.	W. II.		Sm.	W.
27	3	= Sm. 83	40	29	57	26	68
28	46	= Sm. 13	129	104	58	109	64
29	24	...	92	23	59	92	52
29*	...	...	121	69	60	37	155
30	80	...	75	166	61	149	139
31	161	...	27	...	62	144	30
32	127	...	94	...	63	154	119
33	111	...	72	...	64	87	134
34	132	...	50	...	65	136	13
35	93	...	156	...	66	75	21
36	51	...	(1)	...	67	139	= W. 62
37	94	...	149	...	68	97	15
38	72	...	136	...	69	169	60
39	129	...	25	...	70	28	cf. 70
40	40	...	24	...	71	67	113
41	141	...	86	...	72	157	7
42	143	...	46	...	73	133	157
43	14	...	51	...	74	44	97
44	45	...	cf. 118	...	75	174	177
45	12	...	22	...	76	100	cf. 161
46	32	...	57	...	77	57	105
47	85	...	37	...	78	167	74
48	99	...	103	...	79	55	(2)
49	119	...	174	...	80	162	(3)
50	134	...	55	...	81	47	106
51	118	...	19	...	82	39	(4)
51*	cf. 118	...	...	...	83	29	44
52	18	...	8	...	84	137	47
53	89	...	87	...	85	10	39
54	22	...	73	...	86	50	(5)
55	25	...	112	...	87	156	(6)
56	102	...	= W. 61	...	88	(1)	(7)

[1] "Four Cows in a Meadow" (Sm. 88; W. 36). With a false signature, dated 1647. Formerly in the collection of Lord Francis Pelham Clinton Hope, Deepdene; sold as a whole in 1898 to the London dealers P. and D. Colnaghi and A. Wertheimer. It is by A. Klomp.

[2] "A Brown Cow, Two Goats and a Sheep in a Meadow, watched by a Man playing with his Dog," panel, 8 inches by 11 inches (Sm. 89; W. 79). Sm. and W. state that it was in the Vienna Gallery, but the description does not agree with that of either of the two pictures there ascribed to Potter.

[3] Not identical with Sm. 98, as W. assumes, but rather with Sm. 102. *See* note 2, p. 668.

[4] "Cattle at Pasture." In the collection of Count Harrach, Vienna. A copy.

[5] "A Herdsman and a Woman with Cattle." In the Kassel Gallery, 1888 catalogue, No. 343. By Govert Camphuysen.

[6] "Oxen and Sheep in a Meadow." In the Gotha Museum, 1890 catalogue, No. 220. Catalogued as by A. Klomp, but more probably a copy after Potter.

[7] "Cows in a Meadow." In the Gotha Museum, 1890 catalogue, No. 219. Catalogued as by A. Klomp, but only a copy after Potter.

	Sm.	W.		Sm.	W.		Sm.	W.
89	(1)	(2)	95	42	6	102	(8)	161
90	105	127	96	68	95	103	19	96
91	74	42	97	103	132	104	...	36
92	81	(3)	98	(4)	(5)	105	...	(9)
92*	...	58d	99	104	(6)	106	...	165
93	70	114	100	23	(7)			
94	155	4	101	69	11			

[1] See footnote 2, p. 669.

[2] "Cattle in a Meadow." In the Gotha Museum, 1890 catalogue, No. 283. A modern copy.

[3] "Landscape with Three Cows standing and Two lying down." In the Borghese Gallery, Rome. Not an original, although the composition derives from Potter. It occurs again in another picture that is not quite satisfactory, of which the author has a photograph.

[4] Not identical with W. 80, and a copy at Vienna. *See* footnotes 2, p. 668, and 3, p. 669.

[5] "Two Cows by a Pool: Fishermen, a Herdsman, Horsemen and Travellers on foot." In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1056. With a false signature; still catalogued as by Potter. It is by Govert Camphuysen.

[6] "Two Cows outside a Farm, with Three Figures." In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1859. By Govert Camphuysen.

[7] "A Bay Horse and a Boy in a Landscape." Formerly exhibited in the Hermitage Palace, St. Petersburg, No. 1058, as attributed to Potter; now in the storeroom as the work of an unknown artist.

[8] See footnote 2, p. 668.

[9] "Two Horses in a Meadow." In the Leuchtenberg collection, St. Petersburg, No. 155. As Waagen noted, this is an old copy.

INDEX OF PUBLIC AND PRIVATE COLLECTIONS AND OWNERS

Note.—The name of a city or town represents the most important public collection in that city or town. Thus, London stands for the National Gallery; Paris, for the Louvre; Munich, the Aeltere Pinakothek; Florence, the Pitti and Uffizi. The numbers refer to the entries.

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